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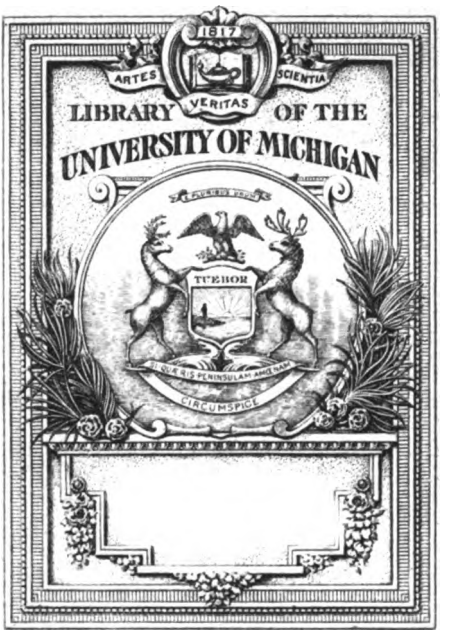

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1 BOETHIUS. LE LIURE APPELLE BOECE DE CONSOLATIONE LEQUEL TRANSLATA MAISTRE JEHAN DE MEHUN; EN CINQ LIVRES AVEC GLOSE. MANUSCRIPT ON VELLUM (*ff.* 165), *written in neat lettres bâtardes, long lines*, 25 *to a full page*, small 4to. *blue velvet* SÆC. XV 315 0 0

This fine MS. contains six large and striking miniature paintings, very richly illuminated, each surrounded by a border of beautiful floreate scrolls, and accompanied by an ornamental initial containing a small and delicately painted miniature. The first of the large miniature represents the translator offering his work to Philip IV of France. The text is adorned by innumerable capital letters in gold, blue and red, and much delicate and elaborate ornamental penwork. *On a vellum fly-leaf is a contemporary "Epitaphia Uxoris Boetii nomine Elpes."*

2 PRAYERS TO THE SAVIOUR AND THE VIRGIN, followed by instructions for making confession and receiving the sacrament, *all in Flemish*, smallest 4to. **MS. on vellum,** *with* 60 **Miniatures** *having flowered borders; oak boards covered with leather which is stamped with arabesque patterns, and the inscription*, "Ob laudem Christi librum hunc recte ligavit Ludovicus Bloc", *with enamelled clasp; enclosed in red morocco case.* *About* 1495 120 0 0

Of pure Flemish style. Roses, daisies, and other flowers, with butterflies and birds, are painted in apparent relief on the pale gold borders. The miniatures are highly coloured and not at all of delicate workmanship, but they constitute a remarkable pictorial Life of Christ. Beneath the figures of SS. Peter and Paul, the letters P ꝟ joined by a knotted girdle are painted in the lower border of one of the miniatures; and the same letters (thus P P) are found on the enamel of the clasp. From this we may conjecture that the book was illuminated and bound for some one in whose name those of the two Apostles were combined; and that Ludovicus Bloc bound it for him. Of this Bloc, it is only known that several books, printed in Flanders about the end of the fifteenth century, are found with the same inscription as is quoted above. He probably worked at Bruges.

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£ s. d.

AMERICANA, VOYAGES, TRAVELS.

3 ABBEVILLE (CLAUDE D') *Prédicateur Capucin.* HISTOIRE DE LA MISSON DES PERES CAPUCINS EN L'ISLE DE MARAGNAN et Terres circonuoisines [Brésil] où est traicté des Singularitez admirables et des Meurs merueilleuses des Indiens habitans de ce Pays. 12mo. *engraved title, and 7 plates beautifully executed by L. Gaultier; bound in 2 vols. red morocco, gilt edges* *Paris, François Hvby,* 1614 6 6

4 ——— the same, 2 vols. in 1, 12mo. *original vellum* 1614 5 5

The French settlement in the Island of Marañon was not held for very long, and soon fell into the hands of the Portuguese. The French called it *la France Equinoctiale,* a name which was afterwards transferred to their colony in Guiana.

5 BENZONI (Girolamo). La Historia del Mondo Nvovo, laqval tratta dell' Isole, & Mari nuouamente ritrouati, & delle nuoue Città da lui proprio vedute, per acqua & per terra in quattordeci anni. 12mo. **First Edition,** *with numerous curious woodcuts, which were afterwards copied by De Bry; crimson morocco extra, gilt edges, by W. Pratt* *Venetia,* 1565 4 0

A work of great intrinsic value, as being the fruit of fourteen years' wanderings in the New World, from 1512 to 1525; and as containing illustrations of the life of the natives, engraved from the author's own drawings.

6 BULLOCK. VIRGINIA Impartially examined . . *By* WILLIAM BULLOCK, Gent. . . LONDON: Printed by *John Hammond* . . 1649

Small 4to. *the title soiled; red morocco extra, gilt edges, by* BEDFORD 1649 10 10

Six preliminary leaves; pp. 1-66; and a blank leaf.—One of the indispensable books in an Anglo-American library.

7 CASTELL (William) A SHORT DISCOVERIE of the Coasts and Continent of AMERICA . . Whereunto is prefixed the Authors Petition to this present Parliament, for the propagation of the Gospell in *America* . . London, Printed in the yeer 1644.

Small 4to. *with the autograph of* "Daines Barrington" *on the fly-leaf; blue morocco extra, gilt edges* 1644 24 0

6 preliminary leaves; the first book, 44 pp., numbered 1-48; second book, 54 numbered pages—altogether 55 leaves, of which the first two have no signatures and the others are marked *** and B—F in fours, G in two leaves; Aa—Gg in fours (of which the last is a blank).

The text is preceded by the Ordinance of Parliament appointing the Earl of Warwick as Governor in Chief and Lord High Admirall of all the Ilands and other Plantations in America, with several Assistant Commissioners including Oliver Cromwell.

The Sunderland copy fetched £46. There was no copy in the famous Barlow library.

8 CHAMPLAIN (S.) Voyages et Decouvertures faites en la Nouvelle France, depuis l'année 1615, jusques à la fin de l'année 1618, *engraved title and 6 plates,* 12mo. *second edition, a large copy, in the original vellum* *Paris,* 1620 72 0

Extremely rare; a copy in New York sold for $525.

9 CHAMPLAIN. LES VOYAGES DE LA NOVVELLE FRANCE OCCIDENTALE, DICTE CANADA, FAITS PAR LE S^R DE CHAMPLAIN Xainctongeois . . | . . Descouuertes qu' il a faites en ce païs depuis l'an 1603, iusques en l'an 1629 . . . A PARIS. Chez PIERRE LE-MVR . . M.D.C.XXXII . .

Small 4to., *with the rare folding map; fine and large copy in vellum, with the bookplate of Sir Henry Hope Edwardes* 1632 52 10

10 CHIRINO. Relacion de las Islas Filipinas i de lo qve en ellas en trabaiado los Padres de la Compañia de Iesvs . Del P. Padre Chirino . .

Small 4to. *leaves 2, and 200 pp.; limp vellum* *Roma,* 1606 5 5

One of the rarest of all books on the Phillippine Islands. The author spent twenty years among the Islanders and became a master of their tongues. He gives in this book specimens of the languages and their written characters.

11 COSMOGRAPHIÆ INTRODUCTIO. *Title:* Cosmographie intro | ductio: cum quibusdam Geome- | trie ac Astronomie princi | pijs ad eam rem | necessarijs. | Insuper quattuor Americi Ve | spucij nauigationes | . . . *On the reverse:* Maximiliano Cesari | Augusto. Philesius |

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Americana, Voyages, etc., *continued.* £ s. d.

Vogesigena. | . . *Fol. 2a:* Anteloquium | Diuo Maximiliano | Cesari Augusto Martinus | Ilacomilus . . *Fol. 14b, under a diagram of a sphere:* Hacten⁹ exequuti capita pposita, h' ipsas expaciatio | nes sequēter introducam⁹ Vesputij, singulo ꝟ facto ꝟ exitū circa | institutū tradentes. Finis introductionis. *Foll. 15-16 are united as one leaf, on the front of which is the diagram of a Globe (the so-called Mappemonde), and on the reverse fourteen lines of letterpress beginning:* Propositu est hoc libello quandā Cosmographiae | introductionē scribere : quā nos tam in solido q3 plano depinximus . . *Fol. 17a:* Quattuor Americi vespu | tij Navigationes. | Philesius Vogesigena | Lectori | *Fol. 34a:* . . Pressit apud Argentora- | cos hoc opus Ingeniosus vir Ioannes | gruniger. Anno post natū sal- | uatorē supra sesquimil- | lesimū Nono. | Ioanne Adelpho Mulicho Argentinen̄ Castigatore.

Small 4to. Gothic letter; *old calf* *Strassburg*, 1509 40 0 0

The 34 leaves of which this edition consists bear signatures, thus: A and B in four, C 8 leaves (of which the double leaf containing the so-called Mappemonde, forms two); D 4, E 6, and F 8.—The particular value of the edition of 1509 lies in the circumstance that it was the first to reveal the name of the compiler and editor of this famous geographical work—the *Cosmographiæ Introductio.* In the editions of 1507 his personality had been concealed under the vague appellation of the *Gymnasium Vosagense.* But now he claimed his rights as author, and turned the *we* into the *I*, besides making some other small modifications. This copy is bound up with CARBEN (Victor) de Vita et Moribus Iudæorum. Paris, 1511; Clichtoveus de laudibus Sci Ludovici et Sanctæ Ceciliæ. Paris, 1516—The autograph of Baluze appears at the beginning of the volume.

2 CREUXIUS. HISTORIÆ CANADENSIS, SEV NOVÆ-FRANCIÆ *LIBRI DECEM Ad Annum vsque Christi MDCLVI.* Auctore P. FRANCISCO CREVXIO, è Societate IESV. PARISIIS, Apud SEBASTIANVM CRAMOISY, Et SEBAST MARBRE-CRAMOISY . . M.DC.LXIV . .

4to. *with large folding map of Canada and* 13 *plates (including the very large one of Martyrdom; fine copy,* 9¼ *by* 7 *inches, in green morocco extra, gilt edges by Chambolle-Duru* *Paris*, 1664 16 0 0

3 ——— another very tall copy, 4to. 9¾ *by* 7⅛ *inches, with the plates, olive morocco extra by Bedford* *Paris*, 1664 21 0 0

4 D'ARFERVILLE (NICHOLAY) LA NAVIGATION DU ROY D'ESCOSSE JAQUES, CINQUIESME du Nom, autor de son Royaume et Isles Hébrides et Orchades, soubz la conduicte d'Alexandre Lyndsay, excellent Pilote Escossois, 8vo. *with* 2 *maps and woodcut diagrams, very fine copy, red morocco extra, gilt edges, by Bedford,* EXCESSIVELY RARE *Paris*, 1583 45 0 0

The second folding map includes America.

FOXE (Luke). *First leaf bears signature* A *on the obverse, and the figure of a globe on the reverse. The second leaf is the title:* NORTH-WEST FOX, | OR, FOX *from the North-west passage* | BEGINNING | With . . | . . | Following with briefe Abstracts of the Voyages of *Cabot,* | *Frobisher, Davis, Waymouth, Knight, Hudson, Button, Gib-* | *bons, Bylot, Baffin, Hawkridge* | *Six lines lower down:* Mr. IAMES HALL'S three Voyages to *Groynland . . six lines lower: Demonstrated in a Polar Card* . . | . . With the Author his owne Voyage, being the XVIth | *Six lines lower down: By Captaine* LVKE FOXE, *of* Kingstone *vpon* Hull . . *Imprint below:* LONDON, | Printed by B. ALSOP and THO. FAWCET . | 1635.

Small 4to. *with a fine and perfect impression, carefully mounted, of the very rare map with the Fox in the corner; the book itself a little wormed in the inner margin; original calf* 1635 18 18 0

In the edition published a few years ago by the Hakluyt Society, the editor dwells upon the great intrinsic value of Foxe's text and map, and upon the rarity of the book when complete. Henceforward the North-west Fox must rank among the chief of the early English books relating to the Hudson's Bay region; and the value of the original edition ought to increase proportionately.

COLLATION: 6 preliminary leaves and pp. 1-168; four pages of which the first three are marked 172, 170, 171; and pp. 169(-272); with signatures A in 4, A in 2, B—T in fours, V 4 leaves with two other leaves marked u 3 and u 2 inserted between V 2 and V 3; X, Y, Z, and Aa—Ii in fours; and Kk 2 leaves. The leaves u 3 and u 2, were evidently printed at the end of the book to supply a deficiency which would have made V four instead of six leaves.

Some of the accounts of anterior voyages given by Foxe are not to be found elsewhere; including the important expedition of Sir Thomas Button in 1612.

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Americana, Voyages, etc., *continued:—* £ s. d.

16 HAKLUYT. THE PRINCIPAL NAVIGATIONS, VOIAGES, TRAFFIQUES AND DISCOneries of the English Nation, made by Sea or over-land . . . at any time within the compasse of these 1500 . yeeres . . . *and lastly, the memorable defeate of the Spanish huge Armada, Anno* 1588 . and the famous victorie atchieued at the Citie of *Cadix*, 1596 . . *By* RICHARD HAKLUYT . . . 3 vols. small folio, *a fine copy in crimson morocco extra, gilt edges, by W. Pratt* 1598-1599-1600 24 0 0

With the seven suppressed leaves of the Voyage to Cadiz in 1596 (pp. 607-619 of Vol. I), which have been neatly re-margined. The title-page to vol. III has also been repaired on the inner margin and corners.

17 HARCOURT (Robert) A RELATION OF A VOYAGE TO GVIANA . DESCRIBING THE CLIMAT, Scituation, fertilitie, prouisions and commodities of that Country, containing seuen Prouinces . . . *Performed by* ROBERT HARCOVRT . . The Pattent for the Plantation of which Country *His Maiestie hath granted to the said* ROBERT HARCOVRT . . AT LONDON Printed by IOHN BEALE, for W. WELBY . . 1613 .

Small 4to. *fine copy, red morocco extra, gilt edges, Bedford* 1613 14 14 0

18 HAWKINS (Sir Richard). THE OBSERVATIONS OF SIR RICHARD HAW-KINS KNIGHT, IN HIS *VOIAGE INTO THE South Sea.* Anno Domini 1593 . . LONDON Printed by *I. D.* for IOHN IAGGARD . . 1622 .

Small folio, *fine large copy in red morocco extra, gilt edges* 1622 7 15 0

One of the best of all English narratives of gallant and adventurous seamanship. It is now rare, and has been reprinted by the Hakluyt Society.

19 JAMES (Thomas). THE STRANGE AND DANGE-ROVS VOYAGE OF Captaine THOMAS IAMES, in his intended Discouery of the Northwest Passage into the South Sea . . . To which are added, A Plot or Card for the Sayling in those seas . Diuers little Tables of the Author's, of the Variation of the Compasse, &c. *WITH* An Appendix concerning *Longitude*, by Master HENRY GELLIBRAND . . LONDON, Printed by *Iohn Legatt*, for *Iohn Partridge* . 1633 .

Small 4to. *with a large folding map of the regions from Labrador to Greenland, mounted; the title somewhat soiled; olive morocco extra, gilt edges* 1633 20 0 0

VERY RARE. The book consists, besides the map, of 75 leaves, of which the first three are unnumbered, the succeeding 60 are paged 1—120, and the final twelve (including a blank leaf) are unnumbered.

James, a Bristol man of Welsh origin, started in May 1631, and returned in September 1632, having met Luke Foxe somewhere in Button's Bay. His record is full of hardships and perils, and is said to have supplied Coleridge with some of the machinery of his Ancient Mariner. As a good Welshman, James named the region south of Hudson's Bay *New South Wales*, while Foxe who was from Hull called it *New Yorkshire* (—*see ante* North West Fox).

James's Voyage has been reprinted with Foxe's by the Hakluyt Society.

In the morocco copy above described the final essay (occupying the last 10 pp.), addressed to the students of Cambridge, and (as the title states) "concerning the Philosophy of these late Discoveryes," is signed X. Z.; in the calf copy it is signed William Watts.

20 JOURNAUX ET NOUVELLES TIRÉES DE LA BOUCHE DE MARINS HOLLANDAIS ET PORTUGAIS DE LA NAVIGATION AUX ANTILLES ET SUR LES CÔTES DU BRÉSIL. Manuscrit de HESSEL GERRITSZ., le géographe connu par ses publications précieuses sur les grandes découvertes hollandaises. 74 *pages d'une écriture serrée et avec plusieurs dessins de côtes*, sm. folio, *hf. bd.* (1627) 42 0 0

Ce précieux manuscrit fait voir les grandes difficultés qu'éprouvaient les directeurs de la Compagnie des Indes Occidentales à acquérir les connaissances nautiques, nécessaires pour la navigation sur les côtes américaines. On y trouve des extraits de journaux inédits et perdus de voyages au Brésil de :

Jan Baptiste Syens van Amsterdam. 1600.
Claes Adriaensen Cluyt van Ackersloot. 1610.
Rinke Pieters van Amelandt. 1626.
Dirk Symonsen. 1626.
Pieter Pieterssen Heyn.
Janssen van Groningen, etc.

Un trait fort curieux pour l'histoire de la Compagnie et de la domination hollandaise au Brésil est sans doute une relation de cinq pages contenant des nouvelles sur la

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Americana, Voyages, etc., *continued :—* £ s. d.

navigation et la condition du Brésil tirées par Kilian van Rensselaer de la bouche de navigateurs portugais, natifs du Brésil, durant leur séjour à Amsterdam.

Hessel Gerritsz les intitule :

" Verclaringe van Caspar Paraoupaba van Siara out 50 jaren, Andreus Francisco van Siara oudt 32 jaeren.

" Pieter Potij van de baij de Traicoeon.

" Antonii Guixawassanaij.

" Antonii Francisco en Saniis Caspar tsamen vande baij Maicao een van de natie vande Tiguar vande nordt cust van Brisilia aengeteijkent door Sr Kilian van Rensselaer op den 20 Meert anno 1628 in Amsterdam."

Le dernier document dans ce volume est un extrait d'une carte française que Hessel Gerritsz dit tirer "*uyt de cas van D. Y. Plancius*" (de la caisse du Rév. I. Plancius).

A la fin de ce document se trouve le monogramme de Hessel Gerritsz avec la mention qu'il a collationné le volume entier "*Anno* 1629 *den* 20 *Jullius int schijp Sutphen in Westindien bij de Fortugo, op* 40 *vadem.*"

Est-il connu que Hessel Gerritsz voyageait lui-même ? A-t-il changé sa condition d'éditeur pour celle de navigateur ? Le dernier ouvrage daté que nous avons rencontré de lui, est de 1629.

21 JOUTEL. Journal historique du dernier Voyage que feu M. de la Sale, fit dans le Golfe de Mexique, pour trouver l'embouchure et le cours de la Riviere de *Missicipi*, par Monsieur JOUTEL. 12mo. *with a large folding map of North America which contains a view of Niagara ; half morocco, marbled edges* *Paris, Estienne Robinot,* 1713 6 6 0

22 KNOX (Captain John). An Historical Journal of the Campaigns in North-America, for the Years 1757, 1758, 1759, and 1760 : containing the most Remarkable Occurrences of that Period ; particularly the Two Sieges of Quebec, &c. . .

2 vols. 4to. *with map and two portraits* (Woolfe and Amherst) ; *fine copy in the original calf* 1769 11 0 0

The standard authority for the history of the Conquest of Canada.

23 LECLERCQ (Christian). NOUVELLE RELATION DE LA GASPESIE, QUI CONTIENT Les Mœurs & la Religion des Sauvages Gaspesiens . . & d'autres Peuples de l'Amerique Septentrionale, dite le Canada . . Paris, chez Amable Auroy . . M.DC.XCI . .

12mo. *bd.* 1691 5 0 0

Leclercq was a missionary among the Indians at the mouth of the St. Lawrence from 1675 to 1680, then went home but soon returned again ; this book closing with his second arrival in Quebec. The merit of his work is that it deals almost entirely with the manners, customs, and superstitions of the Indians, rather than with his missionary labours ; and gives even some specimens of the language.

14 preliminary leaves, and 572 numbered pages.

24 MARTINEZ DE LA PUENTE (Joseph) Compendio de la Historias de las Descvbrimientos Conqvistas y Gverras de la India Oriental y sus Islas. Small 4to. *limp vellum* *Madrid,* 1681 1 5 0

25 MATHER (Increase). WITCHES. *Fol.* 1, *title :* A FURTHER ACCOUNT OF THE TRYALS OF THE New-England Witches . . . By *Increase Mather,* President of *Harvard* Colledge . . London : Printed for J. Dvnton . . 1693. *Fol.* 1, *title :* CASES OF CONSCIENCE Concerning Evil Spirits Personating Men ; Witchcrafts, Infallible Proofs of Guilt . . John Dunton . . 1693. *Fol.* 29 : *POSTSCRIPT* . . *Fol.* 30, *reverse :* . . FINIS.

Small 4to. *half brown morocco, gilt edges, two headlines slightly defective* 1693 24 0 0

Here we find the pious theologian sitting on the hedge, not yet certain on which side he ought to jump down.

The 30 leaves were increased to 32 in some copies by the insertion of Dunton's catalogue, two leaves.

26 MENDEZ PINTO (Fernam). Peregrinacam da ; Em que da conta da muytas e muyto estranhas cousas que vio & ouuio no reyno da China, no da Tartaria, no do Sornau, que vulgarmente se chama Sião, no do Calaminhan, no de Pegù, no de Martanão, & em outros muytos reynos & senhorios das partes Orientais, de que nestas nossas do Occidente ha muyto pouca ou nenhũa noticia. Sm. folio, FIRST EDITION, *very fine copy in old French red morocco extra, by Derome, gilt edges* *Lisboa,* 1614 12 12 0

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Americana, Voyages, etc., *continued:—* £ s. d.

27 ORDOÑEZ DE ZEVALLOS (Petro) Historia, y Viage del Mundo . . Small 4to. *fine copy in limp vellum* *Madrid*, 1691 0 18 0

28 PAESI. FRACANZO'S COLLECTION OF VOYAGES, SECOND EDITION. *Title:* Paesi nouamente retrouati. & Nouo Mõdo da Alberico Vespu | tio Florentino intitulato. *Under this a large woodcut of Florentine character representing the return of ships to Lisbon, and Vespucci kneeling before the King. On the reverse:* TABVLA . . *this table ending at the top of 4b, the remainder of that page being occupied with the dedication of* Montalboddo Fracan *to his friend* Ioanne maria Anzolello . *Fol. 5a:* LIBRO PRIMO | Incomenza el libro de la prima Nauigatione . . *Fol. 83b:* . . Stampato in Milano con la impensa de Io. Iacobo & fratelli da | Lignano: & diligente cura & industria di Ioanne Angelo scinzen | zeler: nel M.cccccyiii. a di. xyii. di Nouembre. *Under this the* Registro *in two lines. Fol. 84 blank.*

Small 4to. *Roman letter, 84 leaves, 40 lines to the page, with woodcut initials; the last two leaves in facsimile; crimson morocco extra, gilt edges, by Lortic* 1508 25 0 0

This edition, like the Princeps of 1507, and the Latin translation, consists of 142 chapters; and must therefore have preceded the Vicenza reissue with 143 chapters. It is of excessive rarity; as may be imagined from the fact that I have never had a copy except this one; and that Harrisse was unable to specify more than two copies, in one of which the title was a facsimile. Moreover, he describes the book as consisting of 79 unnumbered leaves. The copies he saw wanted probably the four preliminary leaves, although in one of them a facsimile title was inserted, which was a great drawback, as one of the chief merits of the book is its fine woodcut on the title.

Inserted in the beginning of the volume is an original Passport or Licence on a strip of vellum, written and signed by "Antonius Vespuccius Cancell' Exu'act'"; giving to Laurentius de Cambis, son of Antonius Bernardus de Cambis, the right, as *Gonfalonerius vexilli unicorni* of Florence, to pass to and fro with his company, with or without lights, and with or without arms, throughout the city and its suburbs, for four months, namely from 7 January 1513(-14) to 7 May 1514.

There is no difference between the editions of 1507 and 1508, except that some small corrections here and there are made in the latter, where there had been obvious faults easily remedied. This included the transfer of cap. 128 to its proper place: it had previously been put between 125 and 126. The note of erratum on this subject which occupies the last three lines of 125a in the 1507 edition (beginning "Item sappie che in nel. vi. lib. p incuria . .") is consequently suppressed.

29 PEUTINGER. TABULA ITINERARIA PEUTINGERIANA primum aeri incisa et edita a Franc. Christoph. de Scheyb MDCCLIII, denuo cum codice collata et nova Conradi Mannerti introductione instructa. Impl. 4to. *with facsimile of the map on 12 open sheets; half russia* *Lipsiæ*, 1824 1 1 0

Best edition of the Peutingerian Table. The original is preserved in the public library of Vienna. It is a wide map, about 24 feet long and 14 inches broad.

30 PTOLEMY. Geographie de Ptolémée. Reproduction photolithographique du MS. Grec . . . au Mont Athos . . introduction . . par Victor Langlois. Folio, *facsimile of the MS. and maps, 108 pages, preceded by* viii *and* 117 *pages of letterpress; bds.* *Paris*, 1867 1 16 0

The MS. is said to have been written about 1200-1210.

31 QUIROS. *Terra Australis incognita,* OR A new Southerne DISCOVERIE, CONTAINING A fifth part of the World. Lately found out By FERDINAND DE QVIR, a Spanish Captaine. Neuer before published. LONDON Printed for IOHN HODGETTS . 1617

Small 4to. *fifteen leaves; fine copy in olive morocco extra, gilt edges* 1617 35 0 0

This tract, of the highest interest and inportance as containing the first published account of the discovery of Australia, was issued as a piece in sixteen leaves, but the first leaf was entirely blank save for the signature A, and has in most instances been cancelled by the binder.

32 RAGUENEAU (Paul). Relation de ce qui s'est passé en la Mission des Pères de la Compagnie de Jesus aux Hurons, pays de la Nouvelle France, és années, 1648 and 1649. Sm. 8vo. *a very fine copy in the original limp vellum* *Paris, S. Cramoisy*, 1650 10 0 0

Two issues of this Relation appeared in the same year, this being the first.

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Americana, Voyages, etc., *continued* :— £ s. d.

33 RALEGH (Sir Walter) THE | DISCOVERIE | OF THE LARGE, | RICH AND BEWTIFVL | EMPIRE OF GVIANA, WITH | a relation of the Great and Golden Citie | of Manoa (*which the Spaniards call* El | *Dorado*) . . | . . | . . | . | Performed in the yeare 1595 . by Sir | *W. Ralegh* Knight, . . | . . . *At foot: Imprinted at London by Robert Robinson* | 1596 .

Small 4to. *slightly shaved in the upper margin; red morocco extra, by Bedford* 1596 27 0 0

Eight preliminary leaves and 112 numbered pages.

On page 101 the text of Raleigh ends, and the concluding 11 pp. are occupied with "An Abstract taken out of certaine Spanyardes Letters concerning Guiana."

The voyage which led to the writing of this great work of imagination began on 6 February; and the explorers reached Trinadad on the 22 March, which was not bad sailing. These dates must refer really to the year 1595, not 1596, as the narrative seems to cover a great deal of time, although it avoids dates except at the very beginning.

Whatever may be thought of Raleigh's *bonâ fides*, he planted El Dorado in English literature; and this book is its monument.

There was no copy either in the Barlow or the Ives collection.

34 RECUEIL D'ESTAMPES, représentant les Différents Événements de la Guerre qui a procuré l'Indépendance aux États unis de l'Amérique. 4to. 16 *copperplate engravings by M. Ponce, bound in a volume mottled calf extra, gilt edges, by Riviere* *Paris, s. d.* 6 6 0

35 SKULL (Nicholas). AN EAST PROSPECT OF THE CITY OF PHILADELPHIA: taken by George Heap from the Jersey Shore under the Direction of Nicholas Skull, Surveyor General of the Province of Pennsylvania. *A large map measuring* 82½ × 24½ *inches folded to impl. folio size, and enclosed in a brown morocco portfolio, by Riviere* 1754 36 0 0

36 SOLORZANO PEREIRA (Ivan de) Politica Indiana. Small folio, *with engraved and letterpress titles; fine copy in old calf, arms of the Earl of Tankerville (about* 1700) *on the sides* *Madrid*, 1647-48 1 16 0

37 STITH. The History of the first Discovery and Settlement of Virginia. By William Stith, A.M. President of the College of William and Mary in Virginia . . *Virginia*, Printed: *London*, Reprinted for S. Birt in *Ave-Mary-Lane* . M.DCC.LIII

8vo. *fine copy in the original calf* 1753 5 10 0

COLLATION: 4 preliminary leaves; pp. 1-331; title: An Appendix to the First Part of the History of Virginia. Containing A Collection of such ancient Charters or Letters Patent, as relate to that Period of Time, and are still extant . . 1753 . ; 2 leaves of preface; pp. 1-34.

The five books in this volume end with the year 1624. Stith intended to go on with a second volume, but died in 1755.

This volume, in spite of its London reprint, is the identical book printed at Williamsburg in 1747, with no other change than new titles.

38 TAMAYO DE VARGAS. Restavracion de la Civdad del Salvador i Baia de Todos-Sanctos en la Provincia del Brasil . . A sv Majestad Don Thomas Tamaio de Vargas su Chronista. Small 4to. *fine copy in limp vellum* *Madrid*, 1628 3 0 0

39 THACHER (John Boyd). THE CONTINENT OF AMERICA its discovery and its baptism . . a critical and bibliographical inquiry into the naming of America . . an attempt to establish the landfall of Columbus . . and the subsequent discoveries and explorations on the main land by Americus Vespucius. Atlas 4to. *with numerous maps and facsimiles; bds. uncut* *New York*, 1896 5 5 0

The latest and most authoritative work on the explorations of Vesputius. Only 281 copies were printed.

40 THEVET. *Title:* LES | SINGVLARI- | TEZ DE LA FRAN- | CE ANTARCTIQVE, AV | TREMENT nommée Amerique: & de | plusieurs Terres & Isles de | couuertes de nostre | temps. | *Par F. André Theuet, natif*

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Americana, Voyages, etc., *continued :—* £ s. d.

THEVET, *continued :—*

d'Angoulesme. | A PARIS, | Chez les heritiers de Maurice de la Porte, au Clos | Bruneau . . | 1558. | AVEC PRIVILEGE DV ROY.

Small 4to. *with numerous large woodcuts ; fine copy in crimson morocco extra, gilt copy, by Hardy* 1558 36 0 0

Eight preliminary leaves : leaves numbered 1-166 ; 2 leaves of table.

A long and gossippy description of Villegagnon's settlement (1555) on the Rio Janeiro, to which Thevet himself gave the name of France Antarctique. It was abandoned after a few years, but Thevet quitted the colony in 1556 and went homewards by way of Newfoundland and Canada. There are 32 pages and some woodcuts devoted to Canada in this volume ; and therefore the book ought to have been included by Harrisse as the second article in his Bibliography of Canada ; being preceded only by Cartier's narratives. Thevet appears to have had conversations with Cartier on the subject of Canada.

The descriptions of the natives and their customs, and of the natural history of the region, are very ample and full of detail ; and the woodcuts are of remarkable excellence. These were afterwards copied by De Bry.

41 VALLADARES DE SOTOMAYOR (Antonio) Historia geografica, civil y politica de la Isla de . . Puertoo Rico. Small 4to. *calf* *Madrid*, 1788 0 10 0

42 [VAUGHAN (Sir William)] THE GOLDEN FLEECE Diuided into three Parts . . Transported from Cambrioll Colchos, out of the Southermost Part of the Iland, commonly called the NEWFOVNDLAND, By Orpheus Iunior . . London, Printed for Francis Williams . . 1626.

Small 4to. *the map in facsimile ; hf. bd. with the stamp of the British Museum duplicates* 1626 3 3 0

A fantastical book which belongs both to the class of old English literature and to that of early English geographical exploration. Notices of contemporary manners and incidents, with references to most of the distinguished men of his time, will be found throughout the work.

43 VENEGAS (Miguel) Noticia de la California y de su Conquista temporal y espiritual hasta el tiempo presente, sacada de la historia manuscrita formada en Mexico año de 1739 . . añadida [por Andres Burriel] . . 3 vols. sm. 4to. *no maps ; vellum* *Madrid*, 1757 2 0 0

44 WARD (Nath.) THE SIMPLE COBLER OF AGGAWAM in AMERICA . WILLING To help 'mend his Native Country, lamentably tattered, both in the upper-Leather and sole, with all the honest stitches he can take . . . By *Theodore de la Guard* . . LONDON, Printed by *John Dever & Robert Ibbitson*, for *Stephen Bowtell* . . 1647.

Small 4to. *red morocco, a remarkably fine and large copy* 1647 6 15 0

The Rev. Nathaniel Ward had a vigorous pen and strong feelings. Like many of the Saints he loathed the principle of toleration for any other sect than his own.

ARMOUR:

45 BRETT (E. J.) A Pictorial and Descriptive Record of the Origin and Development of Arms and Armour. Folio, 133 *plates containing about* 1200 *objects of Armour and Weapons in the author's collection, half morocco, gilt edges* (*pub. at* £5. 5*s net*) 1894 3 16 0

Presentation copy from the author (with his autograph inscription) to F. Comyns Carr. This large collection was subsequently sold by auction at Christies.

46 GROSE (F.) A Treatise on Ancient Armour and Weapons. 4to., *frontispiece and* 48 *plates of English Armour, chiefly from specimens in the Tower of London, hf. calf, gilt top* 1786 1 7 6

BIBLES:

47 **Polyglot.** [BIBLIA SACRA POLYGLOTTA, *Hebraice, Chaldaice, et Græce*, cum tribus interpretationibus latinis ; de mandato, ac sumtibus cardinalis D. F. FRANCISCI XIMENIS de CISNEROS, impressa atque edita curis Demetrii Cretensis, Antonii Nebrissensis, Lopez Astuniga, Alphonsi Zamora et aliorum], 6 vols. folio, **a complete copy,** *including the*

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Bibles, *continued* :— £ s. d.

rare sheet of six leaves, containing a Greek preface to St. Paul's Epistles, which is seldom found in the book, having been printed after the completion of the New Testament; fine copy in oak boards covered with old Spanish red morocco, having a crowned goat stamped in gold on the sides and back *Compluti, industria Arn. Guil. de Brocario*, 1514, 1515, *et* 1517 150 0 0

The earliest Polyglot Bible issued and excessively rare, as only 600 copies were printed, most of which have been bought up for public libraries. The printing occupied more than fifteen years, having been commenced in 1502, and cost the Cardinal 50,000 ducats. In it the New Testament in Greek was printed for the first time, but was only allowed to be sold after the Death of Leo X in 1522, he having strictly prohibited the sale of the Bible. The death of Cardinal Ximenes, November 8th, 1517, may also have caused a delay in the publication. Sir J. Thorold's copy sold for £176; Rt. Hon. Beresford Hope's for £166 and Mr. Russell's for £150.

48 **English.** THE HOLY BIBLE . . London by Bonham Norton and Iohn Bill . . 1629. Small folio, *a ruled copy in the original black morocco (rebacked) decorated on the sides with broad cornerpieces and a large garland or double wreath in the centre, all of chased silver* 1629 30 0 0

The garland, consisting of two branches of foliage which cross each other at top and bottom, forms a perfect oval upon each cover, inside of which no doubt some lozangy ornament was originally placed (the arms of the owner probably). The cornerpieces (2½ inches square, and four on each cover) are elaborately carved with twining branches of fruits and flowers and leaves conventionally treated; with differences in all the eight designs. The metal was originally gilt, but the silver has gradually regained its purity. A fine example of an English goldsmith's work.

49 HOARE (H. W.) The Evolution of the English Bible: an historical sketch of the successive versions from 1382 to 1885. 8vo. *portraits, pp.* xxxi *and* 300; *cloth* 1901 0 10 6

A useful book, the like of which had not before been executed.

50 **Latin.** BIBLIA LATINA. *Fol.* 1, *the first leaf of Prologue, in facsimile. Fol.* 2*a*, *col.* 1: te ī scriptur/ sacris sine p̄uio 7 monstrāte se- | mitā . . *Fol.* 3*b*, *col.* 2: [ ]N principio | creauit deus . . *Fol.* 421*b*, *col.* 2: . . Explicit Biblia impressa|Venetijs p Frāciscū | de hailbrun 7 Nicolañ de frankfordia socios. | .M. CCCC. LXXV. *Foll.* 422-454 *contain the Interpretationes hebraicorum nominum.*

Small folio, 454 *leaves printed in double columns*, 51 *lines to the column, except the Interpretationes which is in treble columns*, 54 *lines to the column; without foliation and signatures; fine copy in stamped pigskin* *Venice*, 1475 20 0 0

THE FIRST LATIN BIBLE PRINTED IN VENICE; VERY RARE. The initials are all painted by hand in spaces left for them.—The same printers published a second edition in 1476, which is relatively common.

51 BIBLIA LATINA. *Fol.* 1*a*, *column* 1: Epistola | Incipit epistola sācti hieronimi ad pauli- | nū presbiter' de oīb' diuine historie libris | Capitulum primum | [F]Rater ambrosi⁹ tua | mihi munuscula per | ferens . . *Fol.* 3*b*, *column* 1: . . Incipit liber bresich q3 nos genesim dici' . . *Last leaf reverse*: . . Qui memor esse cupit libro ℔ bibliotece | Discat opus presens si retinere velit | Maxima de minimis ex ptb' accipe totum | Inuenies quod amas si studiosus eris. | Ecce iesu xpe claudo pietate libellum | Sit bndictus deus ꝛ homo d' virgine nat⁹ | Credentes verbis sacris saluare paratus | 1476

Folio, 394 *printed leaves, in double columns*, 57 *lines to the column; in the original boards covered with pigskin* 1476 21 0 0

This very rare Bible is apparently described in double by Hain and Brunet, and the confusion in Brunet will need a great deal of correction. Hain, who is followed by Brunet, sets it down as the work of Richel at Basel, the British Museum catalogue

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Bibles, *continued* :—

and some others give it to Sensenschmidt (no second name mentioned) at Nürnberg. Mr. Coppinger quietly says "Nürnberg, Sensenschmidt, or Basel, Richel." It must remain an unsettled question for the present. Sensenschmidt and Frisner printed, *with their names*, in 1475, a large Latin Bible, the type of which is wholly different from this. Richel published at Basel between 1473 and 1477 more than one or two issues of his Latin Bible totally different in every respect from this book.—The type used in the Bible described above is singularly like the type of the Pantheologia published by *Sensenschmidt and Keffer*, with their names, in 1473, but it is thicker and slightly larger. In fact the book would seem to have been printed from types recast from the letters of the Pantheologia, and thus perceptibly thickened in face.—If it were fair to hazard a conjecture, one might say that this is Keffer's Bible, and that he printed it as his first essay towards the establishment of a separate press of his own after the accession of Frisner to partnership with Sensenschmidt had changed his position. It would, therefore have been a sort of rival to the Latin Bible printed by Sensenschmidt and Frisner in 1475 ; and to Koburger's first edition printed also in that year.

The paper-mark is the large eight-petalled rose (which is also found in the paper used for the Pantheologia). The following collation will be of assistance in correcting that given by Mr. Coppinger :—

(Section I) Genesis to Judges. 82 leaves in 8 quires (the first leaf a blank, cut away in this copy) 81

The first quire was 10 leaves, the second 12, the third and fourth 10 leaves each, the fifth in 12 leaves, the sixth and seventh in 10 each, the eighth in 8 leaves.—(In the second quire, through some miscalculation or mistake, the reverse of the sixth leaf was only printed down to forty-four lines, and the seventh leaf was cut away, without any deficiency in the text, which runs on unbrokenly from the short page 6*b* to 1*a*. Between the last line of 10*a* and the first line of 10*b* another accidental omission took place, and this was supplied by the insertion of a half a leaf containing nothing but a single column of 42 lines on one side of it. This half leaf is counted here as a leaf, and thus the quire is reckoned as twelve leaves, notwithstanding the excision of leaf 7).

(Section II) Ruth to Job. 9 quires in tens, and 1 in eight leaves ; two blank leaves cut away in the eighth quire 96

(Section III) Psalter. 2 quires in tens 20

(Section IV) Solomon to end of O. T. 12 quires, all in tens, except the ninth which has 8 leaves. The first leaf of the twelfth quire blank, cut away 117

(Section V) Gospels. 5 quires, of which the first has six, the last 8 leaves, the others 10 leaves each 44

(Section VI) Epistles to end of N. T. 5 quires, the first and second 10 leaves each, the third 8 leaves (reduced to seven by excision of its second leaf a blank), the fourth 10 leaves, and the fifth perfect in 9 leaves (it was arranged with its blanks as either 10 or 12 leaves) 46

52 BIBLIA sacra ex Santis Pagnini tralatione, sed ad Hebraicæ linguæ amussim nouissime ita recognita . . ut plane noua editio uideri possit [cum prefatione et notis SERVETI], folio, *First Edition, fine copy in old blue* MOROCCO *extra, gilt edges, by Derome* *Lugduni*, 1542 6 6 0

This edition was suppressed on account of the notes of Servetus, which sought to prove that all the Old Testament prophecies usually supposed to refer actually to the Saviour's life had been historically fulfilled before his birth.

There was no copy in the Caxton exhibition of Bibles. As many copies as Calvin could procure were thrown into the flames along with Servetus.

53 COPINGER (W. A.) Incunabula Biblica or the First Half Century of the Latin Bible being a Bibliographical Account of the various Editions of the Latin Bible between 1450 and 1500. Folio, *with 54 plates of facsimiles ; cloth* 1892 4 8 0

54 **Rumonsh.** BIBLIA (La Sacra) . . Tschantada, vertida è stampada in Lingua Rumanscha d'Ingadinna Bassa : tras cumün cuost è lavûr, da J. A. Vulpio et J. Dorta à Vulpera, 4 vols. in 1, stout folio, **Editio Princeps** *of the complete Bible in Romansh, with the Apocryphal Books at the end, curious woodcut titles containing several compartments of figures, forming frontispieces both to the Old and New Testament, a picked copy in* OLIVE MOROCCO *extra, gilt edges* 6 10 0

Scuol (*Schulz*), *Jacob Dorta à Vulpera*, 1679

First Edition of this (Protestant) version, which is in the dialect of the Lower Grisons, and printed at Schuol or Schulz, a town of the Lower Engadine Valley, and

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Bibles, *continued :—* £ s. d.

is made from the Italian translation of Diodati. This impression is so rare that even Brunet had never seen a copy ; nor had Dr. Cotton, for the latter, in his *Typographical Gazetteer*, says : "This town (Schuol) is memorable for having produced the first edition of the *Romanesche*, or Grison Bible, which was printed in the year 1657 [error for 1679], and is an *exceedingly rare book*," etc. Hartwell Horne, in his "Manual of Biblical Bibliography," is, from ignorance of the edition, equally inaccurate.

BINDINGS, HISTORICAL AND ARTISTIC:

55 **Charles II.** *THE BOOK OF COMMON PRAYER. These words at the head of an engraved title representing a Basilica designed by Janbatista Caespers and engraved by D. Loggan.*

Folio, LARGE PAPER, *ruled throughout with red ink; the rare leaf of the* SERVICE AT THE HEALING *inserted at the end of the Common Prayer; a Royal copy bound at the time in gilt red morocco, with arms, the interlaced CC and the royal crown painted on the gilt edges*

Iohn Bill & Christopher Barker (1662) 28 0 0

This edition remained the fixed model for all later issues of the Common Prayer.

56 **Contesse de Provence.** DUHALDE, Description geographique, historique, chronologique, politique, et physique de l'Empire de la Chine et de la Tartarie Chinoise, 4 vols. large stout folio, *numerous maps and plates, fine copy in old French crimson morocco extra, gilt edges, with the arms of the Comtesse de Provence* *Paris*, 1735 25 0 0

A splendid specimen of ornamental work done about 1772-3.

57 **Diane de Poitiers.** THEMISTIUS. OMNIA THEMISTII OPERA . . (Græce) *Colophon:* Venetiis in ædibus hæredum Aldi Manutii, & Andreæ Asulani . . M.D.XXXIIII. Small folio, *bound for Henri II and Diane de Poitiers, repaired by Bedford* 1534 100 0 0

Smooth olive brown morocco, gilt on the sides with a simple but elegant decoration. The whole of the back, and the extreme rim of the covers, are Bedford's reparation; but the sides and the goffered edges are entirely original. Inside the outmost fillet, there is, between a combination of blind and gilt fillets, a border consisting of a succession of fleurons springing from stems that curl right and left—just the sort of ornament that might be seen crowning the ironwork of a handsome gate or railing. Within the border, a large centrepiece, oval or oblong in its movement, is composed of four bows touching one another at the middle top and sides. Within them is the crowned escutcheon of France surrounded by the chain of the Order of St. Michael from which its medal hangs. The medal is partly enclosed by the arms of a large crescent; and on its right and left is a crowned H. Above the centrepiece, but still within the border, is the title ΘΕΜΙΣΤΙΟΣ. A. Under it, in a horizontal line, the interlaced D H, a crowned H, and the interlaced crescents. Below them a fleur-de-lis at each side, and under them the crescents and the D H ; the same arrangement being repeated in the lower half of the centrepiece. The edges are gilt and goffered with an arabesque pattern, in the middle of which stands a large letter H.

58 **Eve work.** DANTE, con l'Espositioni di C. Landino et A. Vellutello, *woodcuts, fine copy, old red morocco, the back richly tooled, with a wreath on the sides, and ornaments at the corners, bound by Nicolas Eve about* 1580 *Venetia, Sessa*, 1578 15 0 0

59 ——— COMMINES. LES MEMOIRES DE MESSIRE PHILIPPE DE COMMINES . . sur les principaux faicts, & gestes de Louis onziéme & de Charles huictiéme . . Reueue . . par Denis Savvage . . Lyon par Ian de Tovrnes, M.D.LIX. Small folio, *fine ruled copy bound in the branch and interlacement style* 1559 25 0 0

Dark olive morocco, richly gilt in the finest style of "Eve" decoration. The sides are not too crowded with gold ; there is room to look with pleasure at the

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Bindings, Historical and Artistic, *continued:—* £ s. d.

geometrical pattern, and the free and graceful twining of the branches of foliage that fill the principal spaces left open by the interlacements. The back is ornamented in the same fashion, and the title PHILIP: DE | COMMINES. | & DV BELLAY fills the first rectangular space in the design. The joints have been repaired and strengthened, but the book is one of the best examples which could be had of the so-called Eve style.

The date of the binding is probably 1585-90.

60 **Grolier.** SERLIO. IL TERZO LIBRO DI SABASTIANO SERLIO BOLOGNESE, nel qval si figvrano, e descrivono le antiqvita di Roma . . *Colophon:* Impresso in Venetia per Francesco Marcolino . . MDXXXX . .

Folio, *with architectural woodcuts; bound for Grolier, with title, name, and device; in a case* 1540 150 0 0

Black calf, very elegantly gilt in the favorite style. An outer border of two interlacing bands formed of gold fillets, which run parallel, cross over, change places and show at their corners the same figure of an angle piercing a three-quarter circle as on the Barletius. At each intersection a lozange clasps the two bands. Next within is a treble line frame, rectangular except at the middle sides, where it is curved inwardly. A lozange falls over and just outside this second border; and within the lozange is a quaterfoil centrepiece which interlaces with the inward curve of the second border. An ornament of metal-work style appears above and below the quaterfoil, and the so-called Aldine fleuron is embraced within the arms of the curves at the outer corners of the design. The back is new, but appropriately done. The front centrepiece bears a title in three lines. The name of Grolier and the motto appear exactly as on the Barletius.

Grolier had two copies of this Libro terzo. His second one was of the blue-paper issue, and is now in the Paris Bibliothèque.

This one was evidently bound in Paris, probably in 1541.

61 **Italian Work.** ARIOSTO. ORLANDO FVRIOSO di M. Lodovico Ariosto . . In Venetia . Appresso Vincenzo Valgrisi MDLXII. 4to. *woodcuts; in the original binding* 1562 36 0 0

In smooth red morocco gilt, bound (probably at Rome) for Annibale Altems, General of the Holy Roman Church. The broad gold border on the sides, between double fillets, is exactly identical with that on the Breviarium of Pius V. An arabesque metal-work pattern occupies the middle space, surrounding the painted escutcheon of the owner, which is enclosed within an ornamental frieze having supporters, and surmounted by a painted coronet. Beneath the escutcheon are stamped in gold the words ANIBAL . C. DE ALTEMS. S. R. E. GENERALIS. The back, which has four bands, is full-gilt with an ornamental metal-work pattern. The edges are gilt and goffered with knotwork.

62 ——— BOCCACCIO. IL DECAMERONE DI M. GIOVANNI BOCCACCIO . . In Vinegia appresso Gabriel Giolito de Ferrari MDXLVIII. Small 4to. *in the original Maiolesque binding* 1548 60 0 0

Smooth olive morocco, gilt and painted on the sides with geometrical and arabesque ornament. The outmost rectangular border is black within gold fillets. The second border is red within gold fillets; its rectangular form is modified by an inward curve or semi-circle at the middle of each line, and by the projection of the lines at each corner so as to change the pointed angle into a lozange. The third or inmost border is white within gold fillets; its rectangular character is modified by outward curves or semi-circles which intersect the corresponding inward curves of the second border. The centrepiece is a quaterfoil yellow and green, within which on the upper cover is the title IL DECAMERONE. On the lower cover, instead of a lettering, there is a red lozange flowered blue and white into the form of a cross. Green and yellow leaves sprout from the quaterfoil; above and below are arabesque scrolls, green, gold, red, and white in harmonised combinations. The spaces between the outer figures are occupied by gold ornaments of metal-work pattern ending in painted leaves. On the back there are five bands bearing a single horizontal gold line, and two (at top and bottom) charged with oblique gold lines. A little spray of three leaflets is the ornament in each panel. The edges are goffered with decoration in faded gold.—The hinges of the cover seem to have been repaired or strengthened.

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Bindings, Historical and Artistic, *continued:—*

£ s. d.

63 **Italian Work.** LIVIUS. Le deche di .T. Livio Padovano . . Tradotte . . da Iacopo Nardi . . In Venetia MDXLVII. *Folio, in the original decorative binding executed for Cardinal Madruccio to whom it was presented by the author (in an autograph letter prefixed)* *heredi di Lucantonio Giunti,* 1547 25 0 0

Smooth black morocco. The sides are fully gilt, with an outer fillet connected by a corner ornament with a double row of lines that run parallel and intersect by turns, forming compartments which enclose gold leaves and metal-work decoration. The inner space is framed by a curving line which suggests a lozange, and encloses an oval formed by twists and trefoils extended above and below into a lozangy figure of interlaced squares and angles. Within the oval the Cardinal's arms are painted. The edges are plain gilt; the back has the favorite alternation of thick and slender bands, with diagonal strokes on the slender ones, and the panels blind-tooled with the running branch flower and tendril ornament.—This is a fine book.

64 ——— IL PETRARCHA con l'espositione d'Alessandro Vellvtello . . In Vinegia appresso Gabriel Giolito de Ferrari MDXXXXV.
Small 4to. *fine copy in the original binding, with Lord Orford's bookplate* 1545 21 0 0

Smooth red morocco, covered with gilt tooling. There is an outer border, composed of curve-lines, trefoils, arabesque centres, and corner leaflets; an inner border of a metal-work pattern; then an inmost space filled up with cornerpieces, a double frame of curve and arabesque, a two-rimmed circle, and within it on the front cover the name IL PETRARCHA. On the back instead of the name there is a blank escutcheon. The back is gilt with straight and diagonal lines on the alternating thick and thin bands, and there is blind-tooling on the panels. The edges are gilt and goffered with a metal-work pattern.

This is a fine and well-preserved example of Venetian decorative binding.

65 **Marie de Medici.** LE PSEAVTIER DE DAVID . . avec les cantiqves (*Latine*). A Paris . . M.D.LXXXVI. 4to. *bound for the Queen Marie de Medicis* 1586 55 0 0

Red morocco, gilt with extreme richness on the sides and back, and bearing as a centrepiece, within an oval, the arms of Maria dei Medici (France and Medici-Austria impaled) surmounted by the royal crown.

The amount of labour which must have been necessary for producing the elaborate interlaced patterns upon the sides of this book, represent surely a cost in money which only a very great personage could pay. Palm-branches and sprays of foliage fill in all the available spaces; and in each of the four corners an oval wreath of similar composition encloses the royal crown and the monogram composed of M M. Outside the interlacement-design, there is an arabesque border with a dentelle edging. On the flat back one of the longitudinal divisions of the interlacement-pattern is repeated with its branches and leaves, and in its course the monogram and crown are inserted three times.

This is a splendid example of Marie de Medicis, and of the binder, whoever he was, to whom the so-called Eve work ought to be attributed. We may set it down to some date between 1600 and 1610.

66 **Netherlandish.** SENECA. FLORES DE L. ANNEO SENECA, Tradvzidas de Latin en Romance Castellano, por Iuan Martin Cordero . . En Anvers . . 1555 . . 12mo. *a fine ruled copy in Grolieresque mosaic binding (enclosed in a red morocco case)* 1555 40 0 0

Bound in Antwerp in 1555 for L. Ploed, whose name, arms, and initials appear upon the sides. His autograph, "1555. In te speravi . L. Plöed", is written on the flyleaf. The pattern on the upper cover is one of geometrical interlacements formed by double gold fillets, the compartments between which are painted black. Subsidiary decoration of the leaf and flower kind is painted, at the corners and within the curves, in red, green, and gold; the centrepiece is pink, upon which is painted a blue shield with yellow ornamentation. The arms are a rampant lion, *or*, with an *argent* collar bearing the letters IHMG.—The same pattern is repeated on the lower cover, but the central ornament is a large flory cross in blue, green, and gold upon inlays of white leather.—The back is bandless, and gilt with stars in little lozanges which are formed by the intersection of diagonal lines.

From the Beckford Library.

67 **Scottish.** HORE BEATISSIME VIRGINIS MARIE ad legitimū Sarisburiensis Ecclesie ritum . . 1535. Venūdant' Parisius a Frācisco Regnault . . Royal 8vo. *a fine book printed in black and red, with a*

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Bindings, Historical and Artistic, *continued:—* £ s. d

HORE BEATISSIME VIRGINIS MARIE, *continued:—*
considerable number of excellent woodcuts; bound for a Scottish lady, Margaret Guthrie 1535 84 0 0

Bound in France, as must be assumed, but it might have been in Scotland.

Brown calf, decorated on the sides with a mosaic pattern of geometrical and arabesque ornament in compartments. The style is not exactly Grolieresque, but it is similar. The design on the sides is of geometrical basis, but there are not many rectangular figures, nearly all the lines being curves with leafy endings. The central ornament is like two half-ovals divided by an oblong globe; each of the half-ovals filled with petals or fan-leaves, black and brown, blue and brown. The frame of the ovals is red; the dividing oblong is gold, and at the heart of the latter, on a black and brown centrepiece shaped like a vase, is the name, on one side, MARGARITE, and on the other, GVTHRE. The back is gilt with a very elegant arabesque design, gold, and black and gold, with *azuré* fleurons. The edges are gilt and goffered. The back and the corners are somewhat clumsily mended, but the book is practically very little affected. Margaret Guthrie, for whom the book was bound, must have had it done in France, between 1560 and 1565, but the workmanship is hardly good enough to warrant a suggestion of Paris or of Lyons. The lady was probably the wife of Sir Robert Carnegie.

68 **Spanish.** MACARII (Ioannis) Abraxas sev Apistopistvs, qvæ est antiqvaria de Gemmis Basilidianis disqvisitio . . Antverpiæ . . MDCLVII. Small 4to. *plates; purple morocco, splendidly gilt, gilt edges* 1657 21 0 0

The work is dedicated to Don John of Austria, and he must consequently have had a copy similar to this; the royal crown above the arms leaves, however, no doubt that here we have the one intended for the King. The binding seems to be Spanish, not Flemish; and is profusely covered with gold borders.

CHRISTIAN ART:

69 DE ROSSI (Gio. Batt.) Musaici Cristiani e Saggi dei Pavimenti delle Chiese di Roma anteriori al secolo XV. Folio, *chromolithographed plates, with descriptions; bound in parchment* *Roma*, 1899-1900 57 0 0

A grand work left unfinished by De Rossi, continued by Enrico Stevenson but still left incomplete, formally concluded with an analytical table by Giuseppe Gatti for the purpose of publication.

CLASSICS:

70 C. JULII CÆSARIS quæ extant . . accesserunt annotationes Samuelis Clarke . . Londini . . MDCCXII. 2 vols. folio, LARGE PAPER, *with numerous plates and maps; in the original crimson morocco extra, gilt edges* (*Engraved title:* 1710) 1712 15 0 0

A grand work, suitably bound in Mearne's house. The roulette border on the sides (which is an imitation of ornamental metal work) stops short as it approaches the corner, to allow the insertion of a pattern of pointillé scales in shape like a broad lozange, surmounted by a flower. The panels on the back are framed within wreaths, and have central fleurons enclosed within fourteen stars.

With the Jersey bookplate. This book probably came into the family with Osterley Park, and had probably been purchased by Alderman Sir Francis Child (who died in 1713).

71 JUVENALIS et PERSII Satyræ. 4to. *printed in Baskerville's fine type, calf gilt* *Birmingham, J. Baskerville*, 1761 0 10 0

72 LUCRETIUS, de rerum Natura lib. vi. 4to. *printed in Baskerville's large type, fine copy in old blue morocco, gilt edges* *Birmingham, John Baskerville*, 1772 1 10 0

73 PLATO'S Works, translated from the Greek, by Thomas Taylor and Floyer Sydenham, with copious notes. 5 vols. 4to. *calf gilt* 1804 3 8 0

74 SALLUSTIUS (C. C.) (Bellum Catilinarium, Bellum Jugurthinum, Fragmenta et Declamationes, etc.) et L. Anneus Florus (Epitome rerum romanarum). 4to., *printed in Baskerville's fine type, good copy in old scored russia* *Birmingham, J. Baskerville*, 1773 0 10 0

75 DU CANGE, Glossarium ad Scriptores mediæ et infimæ GRÆCITATIS. 2 vols. in 1, folio, *vellum*, £7.; *or, fine copy*, in 2 vols. *in calf gilt, scarce* *Lugduni*, 1688 7 7 0

An invaluable storehouse of information for the history of the Greek Church and the liturgical antiquities of the Middle Ages.

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COSTUMES, CIVIL AND MILITARY:

£ s. d.

76 AUSTRIAN ARMY. SIXTEEN LARGE COLOURED GROUPS OF AUSTRIAN MILITARY AND NAVAL OFFICERS, AFTER P. VON STUBENRAUCH BY H. MANSFIELD. Atlas folio, *two portraits of the Duke of Reichstadt, and a coloured lithograph of his lying-in-state inserted, bound in red morocco gilt* *Vienna* (1831) 63 0 0

CONTENTS.

Duke of Reichstadt. 2 portraits.
——— lying in state, coloured print.
K. K. Oesterr. Generalitaet. Painted by Stubenrauch, engraved by K. Mansfeld.
Köngl. ungar. adelige Leibgarde. Engraved by Kriehuber.
K. K. Oesterr erste Arcieren-Leibgarde.
K. K. Chevaux-Legers und Dragoner. Engraved by Schindler.
K. K. Oesterr. Cuirassiers. Painted by Stubenrauch, engraved by A. Klein u. Erhard.
——— Husaren. Painted by Stubenrauch, engraved by K. Mansfeld.
——— Uhlanen. Painted by Stubenrauch, engraved by Klein u. Erhard.
——— Grenadiere. Painted by Stubenrauch, engraved by Erhard.
——— Linien Infanterie. Engraved by Schindler.
——— Jäger. Painted by Stubenrauch, engraved by Mansfeld.
——— Groenz Regimenter. Painted by Stubenrauch, engraved by Beyer.
——— Sapeurs, Mineurs u. Pionniers. Engraved by Schindler.
——— Pontonniers. Painted by Stubenrauch, engraved by Mansfeld.
——— Artillerie u. Fuhrwesen. Engraved by Schindler.
——— Gendarmerie der Lombardie.
——— Marine.

The above is no ordinary series of plates of uniforms, but a collection of artistically arranged groups, including various grades in the Austrian Army. The backgrounds are in keeping with the different regiments. The plates measure 21½ by 17 inches.

77 BAUDOIN (S. R). EXERCISE de l'INFANTERIE FRANÇOISE, DESSINÉ D'APRÈS NATURE, DANS TOUTES SES POSITIONS. Folio, *engraved title and* 62 *full-length coloured figures of infantry exercises, old French red morocco gilt, gilt edges*, RARE *Paris*, 1757 72 0 0

Size of plates 19½ by 12 inches. This seems to have been a presentation copy, but the name of the recipient has been erased.

78 COSTUMES. A Collection of 160 Plates of Male and Female Costumes from 1821 to 1860, *mostly coloured, mounted in* 1 *volume*, folio, *russia gilt* 1821-60 9 9 0

79 FIEFFÉ (E.) Histoire des Troupes Étrangères, au Service de France, 2 vols. roy. 8vo. *numerous coloured plates of military costume, half morocco, top edges gilt* *Paris, Dumaine*, 1854 4 4 0

80 MANZONI (L.) RECUEIL DES COSTUMES TURCS de Constantinople et de l'Asie Mineure, oblong 4to. *clever* ORIGINAL DRAWINGS *in water-colours, on* 29 *sheets, representing about* 170 *figures in official costumes, and finely drawn ornamental title in indian ink, with MS. descriptions, imitation Spanish morocco* (*c.* 1806) 31 10 0

A most valuable and reliable collection. Beneath each figure is the Turkish title with the equivalent in French.

81 MILITARY COSTUMES. Militair Etat der ganzen Kays. Konigl. Armée, *emblematic title in Indian ink*, 130 *clever water-colour drawings of Austrian military costumes, heightened in gold, with MS. text in German*, 12mo. *old red morocco, crowned double L on backs, broad ornamental borders* (*from the Marquis of Hastings' library*) 1757 25 0 0

A most important volume on the Imperial Austrian army in the middle of the 18th century. This volume gives the number of regiments, men, pay and general constitution of the army of this period. The 130 authentic drawings of uniforms render the volume additionally valuable.

82 MILITARY COSTUMES. A Collection of 59 ENGLISH MILITARY COSTUMES, Coloured and Plain, by Heath, Vernet, Dighton, Martens, Hull, etc. *including* 2 *original drawings, mounted on cartridge*, in 1 vol. roy. folio. *russia gilt* 1780-1825 63 0 0

83 MILITARY COSTUMES OF THE GERMAN AND AUSTRIAN EMPIRES, 56 *original drawings in water-colours, mounted in* 1 *volume*, roy. folio, *russia* *about* 1815 84 0 0

An extremely beautiful series of water-colours. This volume is most important for the period of the Napoleonic wars.

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Costumes, Civil and Military, *continued:—* £ s.

84 MILITARY COSTUME (THE) OF EUROPE; exhibited in a Series of highly-finished Military Figures, in the Uniform of their several Corps, 2 vols. impl. 4to., *with* 95 (*of* 97) **coloured** *plates and* 28 **extra-illustrations,** *including* 12 **original drawings (plain and coloured),** *half morocco, exceedingly rare* 1822 35 0

Of the *earliest* colouring, probably the author's own copy, the additional drawings and the plates contained in the book being evidently the work of the same hand.

At a time when the acquiring of works on Military Costume amounts almost to a craze, and the least important of books on the subject fetch constantly increasing prices, the judicious collector will turn with intense pleasure to such a work as the above, probably the most comprehensive and the most exact in detail and colouring in existence.

Not the least striking feature in this remarkable book is the important period represented, the costume being that of the various European armies after their re-organization in consequence of the Napoleonic wars.

85 **Prussian Army:** Accurate Vorstellung der sammtlichen Koeniglich Preussischen Armee, small 4to. 121 *carefully coloured plates of the Costume of the* PRUSSIAN ARMY *and three folding Tables, old calf, very rare* *Nurnberg*, 1759 21 0 0

This was the Costume of the Prussian Army during the Seven Years' War, when nearly all Europe was in arms against Frederick the Great.

86 ROWLANDSON (T.) Loyal Volunteers of London and its Environs, impl. 4to. 87 *plates designed and etched by T. Rowlandson,* COLOURED AND HEIGHTENED WITH GOLD AND SILVER, *very fine copy, red morocco extra, joints, gilt edges, by Kalthoeber* (1799) 42 0 0

This is a subscriber's copy, from the library of the Duke of Gloucester, to whom the book is dedicated, with his bookplate, and contains also 2 large coloured plates by Rowlandson, "the Expedition or Military Fly," and "Sadler's Flying Artillery."

87 WILLEMIN (N. X.) Monumens Français Inédits, pour servir à l'Histoire des Arts, des Costumes civils et militaires, etc. 300 *fine plates, many coloured,* 2 vols. roy. folio, *black morocco with centre gilt ornament, inside dentelles, gilt edges, by Rivière* *Paris*, 1825-39 8 0 0

EARLY PRINTED BOOKS:

88 BOCCACCIO. *Fol.* 1 *blank.* *Fol.* 2*a:* IOHANNIS BOCACII DE CERTALDIS HISTORI- | OGRAPHI PROLOGVS IN LIBROS DE CASIBVS VIRORVM ILLVSTRIVM INCIPIT | . [D]Iu strenue miles emunctum ex ingenio | meo opusculum . . *Fol.* 153*b:* . . Finit liber Nonus ⁊ vltimus Iohannis Boccacij | de certaldo. de casibus virorum illustrium. *Followed by five pages of alphabetical contents*

Small folio, **First Edition,** 156 *leaves, printed in long lines with* 35 *lines to the page; very fine copy in brown morocco extra, by Belz-Niedrée,* EDGES UNCUT

S. n. [*Strassburg, Hussner and Bekenhub* (*about* 1474)] 8 18 6

The paper marks are a gothic ꝑ supporting a cross, the triple-hil surmounted by the cross (as in the first edition of Bede, supra) and an anchor (as used in one of the R-books, No. 35).

89 CÆSAR. *Fol.* 1*a:* CAII IVLII CAESARIS COMMENTARIORVM LIBER | PRIMVS DE BELLO GALLICO AB IPSO CONFECTO. | [G]ALLIA EST OMNIS DIVISA IN PARTES | tris: . . *Fol.* 146*b:* . . CAII IVLII CAESARIS COMMENTARIOS BELLI GALLICI: | CIVILIS POMPEIANI: ALEXANDRINI: AFRICI: AC HIS- | PANIENSIS NICOLAVS IENSEN GALLICVS VENETIIS | FELICITER IMPRESSIT. M.CCCC.LXXI.

Small folio, 146 *leaves;* 39 *long lines to the page;* LARGE AND FINE IN CONDITION; *with a* BEAUTIFUL ILLUMINATED BORDER *on the first page, birds, insects, flowers and fruits painted, in Flemish style, but by an Italian hand, in relief on a gold ground, and a* MINIATURE *of Cæsar himself as an Italian warrior painted in the space left for the first initial;*

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Early Printed Books, *continued:—*

as well as ILLUMINATED INITIALS *throughout the book; old English red morocco extra, from the Sunderland library* 1471 — £ 48 s. 0 d. 0

In this copy (which fetched £68 at the Sunderland sale) the Index of Marlianus is inserted at the end, from a copy of the Milan edition of 1477.

90 CLEMENT V. *Fol.* 1*a*, *text:* Incip̄. cōstōnes cle. ppe. v. | vnacū apparatū dni Io. an. [ ]Ohannes ep̄us s'uus s'uo- | rū dei dilectis filijs. docto- | rib' ꝛ scolarib' vniu'sis bo- | nonie cōmorātib' . . *Marginal gloss:* [I]Ohānes grōsū hoc nomē p interptacōes . . *Fol.* 61*a*: . . Presens clementis quinti opus cōstitucōnū clarissimū. | Alma in vrbe maguntina. inclite nacōnis germanice. | quā dei clementia. tam alti ingenij lumine. donoq3 gra- | tuito. ceteris terra ℣ nacōnib' prēferre illustrareq3 di- | gnata est. Artificiosa quadam adinuentione impri- | mendi seu caracterizandi absq3 ulla calami exaratione | sic effigiatum. et ad eusebiam dei. industrie ē cōsummatū | per Petrum schoiffer de gerns'hem. Anno dnice incar- | nacōnis. M.cccc.lxxi. tredecima die mensis Augusti. *This colophon and the double escutcheon beneath it printed in red.* *Fol.* 62*a*: [E]Xiui de paradiso . . *Fol.* 64*b*: . . Constitucō execrabilis Iohannis ppe xxij. . *Fol.* 65*b*: nedū ad sacros . . *followed by a table in the second column.* Folio, PRINTED ON VELLUM *in two types, the text in that of the* 1462 *Bible, the gloss in that of the Tambacus printed by Schoeffer about* 1469; *in a parchment wrapper* *Mentz,* 1471 — 80 0 0

A fine example of Schoeffer's vellum-printing. The number of lines in each page of text varies; in the Gloss there are seventy lines to each full column,—that is, the the same number as in the Boniface, printed by Schoeffer in 1470, although the Gloss-type in the book is much smaller than in this.

Leaves 62-65 are very rare.

This edition of the Clementine Constitutions had been printed for the first time by Fust and Schoeffer at Mentz in 1460.

1 DAMERVAL (Eloy de). *Fol.* 1*a*: Le liure de la deablerie. (*Here a large woodcut representing the jaws of Hell, with several figures, one marked* Lucifer, *one* Sathan, *and the third* Eloy.) De maistre eloy damernal sās doub- | tance | Venerable prestre plaī de prudēce | Icy sensuyt croyez sa deablerie | Il a conge du roy ie vous affie | De le faire aparis imprimer | . . *Fol.* 124*a*, *column* 2, *line* 25: Limprimeur est Michel le noir | Qui a paris a son manoir | En la rue saint Iaques en somme | A la Roze blanche cest homme | Est vray libraire et vsite | Iure en luniuersite | Qui la mis en Impression | Et tout a bonne intencion | Lan mil cinq cens et huyt sās faulte | . . Small folio, *Gothic letter,* 124 *leaves, double columns,* 48 *lines to the column; with* 3 *woodcuts; the first leaf mended in the lower corner and having a few words made up in facsimile; olive morocco extra* (*by Lewis*) *Paris,* 1508 — 12 12 0

A set of dialogues in verse, between Sathan and Lucifer, in which the former satirises the customs of the day in France, especially; on which the latter makes remarks and quotes the Bible.

The quire signatures are A—T in sixes, V four, and X six leaves.

EUSEBIUS. *Leaf* 1 *obv. blank; rev.:* illvstrissimo & Inuictissimo Mantuanorum Principi Friderico Gonzage Iohannes Schallus Herosfeldensis physicus . . *Leaf* 3 *obv.* Incipiunt Capitula . . *Leaf* 9 *obv.:* Incipit prologus Rufini presbyteri in hystoriam ecclesiasticam . . *Leaf* 171 *rev.:* . . Transtulit Ausonias istud Rufinus ad aures | Eusebii clarum Caesariensis opus. | Schallus Ioannes celebri Germanicus arte | Aere premit. Mantus principe Foederico. | Quom datus est finis . referebat Iulius annos | Mille quater centum septuaginta nouem . | . . . *Leaf* 172 *blank.*

Small folio, *fine copy in old French red morocco extra, gilt edges* (*Boyet*) *Mantuæ, J. Schall,* 1479 — 3 10 0

3 FROISSART. (Vol. I) *Fol.* 1*a*, *title:* Le premier volume | de froissart | Des croniques de France. Dangleterre. Descoce. Despaigne. De bretaigne. De gascongne. De flan | dres. Et lieux circunuoisins. *Foll.* 2-7 *contain the Table.*

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Early Printed Books, *continued:—* £ s.

FROISSART, *continued:—*

Fol. 8 *has the Register on the obverse and is blank on the reverse. The text begins on fol.* 9 *numbered* Fueillet i. *Fol.* 279*a*, *numbered* Fueillet CClxxi: . . Cy finist le premier volume | de Messire Iehan froissart sur | les croniques de frãce z dãgle- | terre et lieux voisins Imprime | por Anthoine verard marchant libraire demourant a paris sur | le pont nostre Dame a lymage | saint Iehan leuange-liste ou en | la sale du palais au premier pil- | lier Deuant la chappelle ou lon | chãte la messe de messeigneurs | les presidens. *On the reverse the woodcut mark of Verard.*

(Vol. II) *Fol.* 1*a*, *title:* Le Second volume | de froissart | . . *Foll.* 2-8 *contain the Table and register. The text occupies foll.* 9-287, *foliated* i-cclxxix. 287*b*: . . Cy finist le second volume de messire | iehan froissart . . | . . | . . Imprime a | paris pour Anthoyne verard marchant | libraire demourant a Paris sur le pont | nostre dame, *and so on as in the preceding volume, with Verard's mark beneath the colophon.*

(Vol. III) *Fol.* 1*a*, *title:* Le Tiers volume | de froissart | . . *Foll.* 2-6 *contain the Table and register. Fol.* 7 *is numbered* Fueillet i. *Fol.* 237 (*numbered* CCxxxi) *b*: Cy finist le tiers volume . . *This colophon* (*under which is the woodcut mark of Verard*) *is in exactly the same phraseology as the preceding two. Fol.* 238 *blank.*

(Vol. IV) *Fol.* 1*a*, *title:* Le quart volume | de frois-sart | . . *Foll.* 1*b and* 2 *contain the Table. Fol.* 3 (*num-bered* i)-113 (*numbered* Cxi) *contain the text. Fol.* 113*a*: . . Cy finist le quart volume . . *This colophon is in thirteen lines and is in precisely the same phraseology as the three preceding.*

4 vols. in 3, small folio, *with signatures; printed in double columns, Lettres de forme,* 46 *lines to the column; the first twenty leaves of the first vol. a little wormed, the copy being nevertheless a large and fine one, in blue morocco extra, gilt edges, from the library of Frederick Perkins*

Paris, about 1495 125 0 0

According to Brunet, Verard printed two editions, the first having a colophon in each volume precisely like that in the above copy; the other printed after 1500 as appears from a change in Verard's address indicated in the colophons, namely "deuant la rue neuue Nostre Dame." He also specifies another distinctive mark on the titles, in the initial letter L.; saying that there are two men's heads in the L of the second edition and only one in the L of the first.

Now here we have two heads in the L of Vols. II, III, IV, and only one in that of Vol. I; while the colophon is in all four volumes the one that marks the first edition. The most reasonable deduction is that Verard possessed both forms of the L when he first printed the book, and that either form was used in printing.

Lord Crawford's copy fetched £81, although it was a mixed one; and other copies have brought considerably more, as for instance that of Baron Double which sold for 4000 fr.

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Early Printed Books, *continued:—* £ s d.

94 GESTA ROMANORUM. *Fol.* 1*a*, *col.* 1: Incipiūt tituli numerorum oīm | capitulorum. . . *Fol.* 3*a*, *col.* 1: . . Tabula omnium exemplorum . . *This table ends at the top of fol.* 10*a*. *Fol.* 11*a*, *column* 1: Ex gestis romanorum hysto- | rie notabiles . . *Fol.* 143*b*: ne fine viuit et regnat deus per cūcta secula benedictus Amē | *Here the printer's woodcut mark, under which is the colophon*: Presens hoc opus ex gestis romanorū qd fertur | recollectorium. cum pluribus applicatis hystori- | is: de virtutib⁹ et vicijs mistice ad intellectū trans | sumptis dei dono in gouda īceptum. per Gerar | dum leeu finitum est. Anno a natiuitate domini | Millesimo quadringentesimo octuagesimo pridie | q̄ bartholomei apl'i coleretur solemnitas. 23 *August*, 1480

Small folio, *the woodcut border of the first page of text cut into by the binder; calf* 1480 15 0 0

95 GESTA ROMANORUM. *Fol.* 1 (*title-page*): Gesta romanoꝝ cū | applicatiōibus mo | ralisatis ꝛ mysticis. *Reverse blank. Fol.* 2*a*, *headline:* Folium Primum. *Column* 1: Ex gestis romanoꝝ historie notabi- | les de vicijs virtutibusq3 tractātes cum | applicationibus moralisatis et mysticis | incipiunt feliciter | . . *Fol.* 3*a*, *headline:* Folium II. *Column* 1: cArissimi . . *Fol.* 94 (*numbered* XCIII) *the text ends in the second column with this inscription:* Ex gestis romanoꝝ cum pluribus | applicatis historijs de virtutibus ꝛ | vicijs mystice ad intellectū trāssum | ptis recollectorij Finis est feliciter. *Ff.* 95-100 (*not numbered*) *contain two tables which end on* 100*a*, *in the second column, with an inscription:* Expliciunt due tabule siue duo dire- | ctoria contentorū hui⁹ libelli: per quarū | primā . . *ending on the ninth line with* moralisationibus cōtinentur.

Small folio, 100 *leaves in double columns*, 51 *lines to the column; very fine copy, with numerous uncut leaves, in brown morocco gilt by Clarke and Bedford, with the book-label of R. S. Turner*

S. n. [*Heidelberg, circ.* 1485] 10 0 0

With folio numeration and signatures. The signatures are a-o, of which c e g i l o are in six leaves each, the rest in eights. The paper-mark is sometimes the Gothic p and sometimes the bull's head.—The headlines ("Folium Primum" "Folium II" etc.) as well as the first line of each chapter are printed in large type, the capitals of which have little curly projections on the left and are identical with those used in the Sermones Hugonis printed by the prototypographer of Heidelberg in 1485. In the absence of a date, it is reasonable to conjecture that the edition described by Hain (7745) as dated 1488, is a re-issue of this undated one (Hain, 7741). Brunet has confounded the two.

96 JOANNES DE S. GEMINIANO. *Fol.* 1 *blank. Fol.* 2*a*, *column* 1: Incipit tabula vniuersalis to | tius libri subsequentis. qui ītitula | tur de similitudinibus rerum scd'm | ordinem . . *Fol.* 16*a*: . . Explicit tabula . . *Fol.* 17 *blank. Fol.* 18*a*, *headline:* Liber Primus *Column* 1: Incipit opus perutile et va | lidū predicatoribus de q̄cunq3 ma | teria dicturis. venerabilis atq3 do | ctissimi mgrī helwici teutonici pro | fessoris sacre theologie ordinis pre | dicatorum. quod intitulatur ab au | tore. liber de exēplis et similitudī | b⁹ reꝝ. . . *Fol.* 259 *blank. Fol.* 523*a*, *column* 2: Explicit liber decimus ꝛ vltim⁹ | de exemplis ꝛ similitudinibus rerū | Et ī hoc finitur totum opus de ex | emplis . . *Fol.* 524 *blank.*

Small folio, 524 *leaves, double columns*, 45 *lines to the column, with signatures and headlines; a very fine copy in brown morocco, by Bedford*

S. n. (*Deventer, Richard Paffroed, about* 1477) 6 15 0

This is a fine example of typography, which may not be so early by a year or two as the date above assigned to it on Campbell's authority.

97 LIVY, *First dated edition. Fol.* 1*a*: [F]Austo ac felici solo tuam Vrbem Pater Beatissime Paule .II. Venete | Pont. Maxīe: . . *Fol.* 3*a*: . . [A]DVENTVS ENEAE IN ITALIAM . . *Fol.* 24*a*: [F]ACTVRVS NE SIM OPERAE PREciū: | si a primordio urbis . . *Fol.* 170 *blank. Fol.* 171*a*: [I]N PARTE OPERIS MEI . . *Fol.* 311*a*: [M]E QVOQVE IVVAT . . *Fol.* 418*b*: . . .M.CCCCLXX. | Proderat haud multum Liui abs te scripta fuisse | Maxima si rome facta

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Early Printed Books, *continued :—* £ s.

LIVY, *First dated edition, continued :—*

pari eloquio: | Q' seu dissidiis . . | Siue . . | Queqꝫ . . | Vt . . | Et Vindelino debebis tu quoqꝫ: formis | Egregie impressit has modo qui decadas: | . . *Fol.* 419*a*: . . Historias quisquis: quisquis sua commoda curat: Impressa haec frustra non sinat esse opera: | Verum: sic etenim sua quenque industria multum | Iuuerit: ipsa par& lectit& ipsa diu?

Bound in 2 vols. folio, 419 *leaves,* 49 *long lines to the page; a copy of the full original size with uncut edges, and the early MS. signatures; brown morocco extra, gilt edges* *Venice,* 1470 30 0

The large margins from beginning to end are marked with notes by a nearly contemporary scholar. Each volume has a few sheets of paper added at the end for notes, and on one of these is a memorandum written about 1480, "Hunc librum legavit librarie pedagogii castren. m. Io. Moeselac. cuius anima in pace requiescat"; *i.e.,* bequeathed by him to the library of the school at Castres in Languedoc.

98 **LUCIAN, First Edition.** *Fol.* 1*a*: ΛΟΥΚΙΑΝΟΥ | ΣΑΜΟΣΑΤΕΩΣ | ΔΙΑΛΟΓΟΙ. | . . *Fol* 256*a*: . . Εν φλωρεντίᾳ. ἔτει χιλιοστῷ τετρακοσιοστῷ ἐνενηκοστῷ ἕκτῳ | ΠΙΝΑΞ . . *This table ends on* 257*b*. Small folio, 257 *leaves, with signatures,* 42 *lines to the full page; fine copy in red morocco extra, gilt edges* *Florence,* 1496 18 0

There is no indication of the printer's name, but as the type is identical with that of the glosses in the Apollonius Rhodius, and was printed in the same year, the book came evidently from Alopa's press. Whether he produced it for himself or for the new house of Giunta we cannot say.

The signatures are A 6, B 8; *α-ω*, and *αα-ββ* in eights; *γγ* 4, *δδ-ζζ* in eights, and *ηη* in 7 leaves (the last, a blank being cut away).

99 **MARGARITA DAVIDICA.** *Fol.* 1*a blank,* 1*b*: Registrum expositionum . . *Fol.* 3*a blank,* 3*b*: IN nomīe . . *Fol.* 4*a* (*numbered* .ij.): Incipiunt tituli psalmo- | rum et expositio eorum | Prophecia . . *the P being a large ornamental woodcut letter attached to a floral border. The text ends on the reverse of leaf* 124 (*numbered* .C.xxij). Small folio, 124 *leaves,* 31 *to* 34 *lines per page* *S. n.* (*Augsburg, Günther Zainer, about* 1472) 6 6

The paper-mark is the large bull's head, rod, and star.—The book is bound up with John Zainer's 1474 edition of the Golden Bible. *See post under* Ulm, No. 127.

100 **MARTIAL.** *Fol.* 1*a blank;* 1*b*: Plinii. Secundi Epistola ad Cornelium priscuꝫ. | [A]udio Valerium Martialem decessisse: & | moleste fero . . *Fol.* 2*a*: M. Valerii Martialis Epigramatum opus | In Amphitheatrum Caesaris. | bARBARA Pyramidum | sileat . . *Fol.* 169*b*: Impressum Venetiis Impensis Ioannis de Colo- | nia: sociiqꝫ Ioannis manthen de Gherretzeꝫ. | .M.cccc.lxxv. *Fol.* 170 *blank.*

Small folio, 170 *leaves,* 34 *long lines to the page; with quire-signatures* a-r *in tens* (r 10 *being a blank cut away*); *a very large copy* (294 *mm.*), *slightly wormed at beginning and end; old English red morocco, gilt edges* 1475 12 12 0

From the style of type, one might say that Leonhard Aurl was the printer of this book.

101 **PETRARCA.** *Fol.* 1*a*: [ ] D Illustrissimum Mutinæ Ducem Diuum Borsium estensem Ber | nardi glicini Medicinæ ac philosophiæ discipuli in triumphoruꝫ. | CL. P. Fra. Petrarce expositio Incipit: . | [P] VBLIO Cornelio Scipione . . *Folio* 240*b*: FINIS. | BONONIAE IMPRESSVM M.CCCC.Lxxv. DIE .XXVII. MEN | SIS APRILIS. *Fol.* 241*a*: [Q]Vesta sera latauola delitrium | phi e suo comento . . *Fol.* 243*a*: . . Registro . .

Small folio, 243 *leaves,* 47 *lines to the page; the lower margins of some leaves mended, and the last line of the colophon and of another leaf injured; illuminated letters, a painted floral border on the first page with a portrait of Petrarch in the initial, the arms of the original owner painted below, with other figures; another portrait of Petrarch on the margin of the second leaf, with a peacock on each side; old red morocco extra, from the Sunderland library* *Bologna,* 1475 21 0 0

Although described by Brunet as being in Azzoguidi's types, the book seems rather to be from the press of Ruggieri.

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Early Printed Books, *continued :—* £ s. d.

102 POMPONIUS MELA. *Fol.* 1*a blank;* 1*b containing a woodcut map of the world as known to Ptolemy. Fol.* 2*a*: ¶ Pomponij Mellae Cosmographi Geographia : | Prisciani quoqꝫ ex dionysio Thessalonicensi de | situ orbis interpertatio. | Pomponij Mellae de orbis situ Liber primus. | Prooemium. | ORbis situm dicere . . (*This intitulation printed in red ink.*) *Fol.* 48*a* :. . Pomponij melle vna cũ prisciani ex dionysio de or- | bis situ interpretatione finit. Erhardus ratdolt Au- | gustẽsis impressit Venetijs. 15. Caleñ. Augusti An- | no salutis nostre. 1482. Laus deo.

Small 4to. *with the world-map mentioned above, and large decorative initials of arabesque kind printed white on black; red morocco by Bedford* *Venice*, 1482 7 7 0

This is not the first edition of Pomponius Mela, but it is the first with a map. The map is an early and noteworthy example, which, as Nordenskjöld remarks, is usually missing in copies of the book.

103 PSALTERUM. *Fol.* 1 *blank. Fol.* 2*a* : [B]Eatus vir qui nõ | abiit in cõsilio ĩpio | rũ ꝛ ĩ via peccato⁊ | nõ stetit . . *Fol.* 163*b* : . . Finit psalteriũ Impressũ per Fri | dericũ Crewsner de Nurenberga | Laus Clementissimo. *Fol.* 164 *blank.* Small 4to. 164 *leaves* (*the first and last blank*), *in twenty-one quires of eight leaves, except the last two which are in sixes; printed in missal type*, 19 *lines to the page; in the original stamped binding* (*Nürnberg, about* 1472) 14 0 0

The space for the B on the first page is supplied by hand with an illuminated letter from which a floral border runs along the inner and bottom margin. Some of the pages have contemporary and later notes in manuscript on the margins.—This impression is probably one of Creussner's early productions, and does not seem to be later than 1472.—The book-label of the late Edward Hailstone is fastened inside the upper cover.—Pasted inside the lower cover is an early woodcut (full-page size) representing within a simple line framework the crowned Virgin standing on a crescent and bearing the Child on her right arm, while another saint, seem half-length in a pulpit, raises his hand and points to a star with the inscription *Hec est stella maris.* Above the top frame-line, are the words : Tractatus Imparrochiale Curato⁊—which seems to show that this leaf is the title-page of some forgotten tract.

This copy is interesting as showing on the reverse of the last blank leaf a register of signatures in MS., probably in the handwriting of the printer himself. He represents the twenty-one quires as a-q, 2, r, f, s, t.

The paper-mark is the lamb of God supporting a banner.

4 SOLINUS, *First dated edition. Fol.* 1 *blank. Fol.* 2*a*: ivlii solini de sitv et me- | morabilibvs orbis capitvla. | . . *Fol.* 4 *blank. Fol.* 5*a*: IVLII SOLINI DE SITV ORBIS | TERRA- | RVM ET MEMORABILIBVS QVAE MVN- | DI AMBITV CONTINENTVR LIBER. | . . *Fol.* 67*b* : . . IVLII SOLINI DE SITV ORBIS ET ME- | MORABILIBVS . . | . . LIBER IMPRESSVS | VENETIIS PER NICOLAVM IENSON | GALLICVM. .M.CCCC.LXXIII. *Fol.* 68 *blank.* Small folio, 68 *leaves*, 33 *lines to the page; very fine copy in old English blue morocco gilt, from the Sunderland library* *Venice, Jenson*, 1473 9 9 0

This copy fetched £17. 10*s* at the Sunderland sale.

5 SUETONIUS. *Fol.* 1*a*: VERSVS AVSONII IN LIBROS SVETONII. | CÆSAREOS proceres in quorum regna secundis | Consulibus dudum romana potentia cessit | Accipe bissenos: sua quenqꝫ monostica signat. | Quorum per plenam seriem Suetonius olim | Nomina: res gestas: uitamqꝫ: obitumqꝫ peregit. | CAII SVETONII TRANQVILLI DE VITA .XII. | CAESARVM LIBER PRIMVS DIVVS IVLIVS | CAESAR INCIPIT FOELICITER. | . . *Fol.* 162*b* : . . .FINIS. | Hoc ego nicoleos gallus cognomine ienson | Impressi: miræ quis neg& artis opus? | At tibi dum legitur docili suetonius ore: | Artificis nomen fac rogo lector ames. | .M.CCCC.LXXI. *Foll.* 163, 164 *blank.*

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SUETONIUS, *continued:—*

the first page decorated in the style of a border with figures of animals and bambini, graceful scroll-work, and an escutcheon (bearing AA *or* VA *interlaced in black on a field of gold); maroon morocco extra, gilt edges* *Venice, Jenson,* 1471 40 0

The quires are fifteen in number, arranged in leaves as follows: the first twelve are in alternate tens and twelves; the thirteenth and fourteenth in tens; and the fifteenth in twelve, of which the last two are blank.

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This gruesome record is very rare.

140 MILITARY AND NAVAL EPISODES. "PICTORIAL EPISODES IN THE LIVES OF THE GREAT CAPTAINS OF THE AGE," comprising Commemoration of the four great Naval Victories, 1794-98; Illustrated Record of Important Events in the Annals of Europe, etc. comprising FINE AND RARE PORTRAITS OF NELSON, WELLINGTON, KINGS GEORGE III, IV AND WILLIAM IV, QUEENS CHARLOTTE, CAROLINE, VICTORIA, ADELAIDE, CHARLOTTE PRINCESS OF WALES, PITT, FOX, AND OTHER ENGLISH STATESMEN, NAPOLEON I, HIS FAMILY, GENERALS, etc. COLOURED VIEWS OF CONTINENTAL AND EASTERN CITIES, BATTLE SCENES, PAGEANTS, PROCESSIONS, EQUESTRIAN MILITARY COSTUMES, VIEWS IN SCOTLAND, RUSSIAN SLEDGE SCENES, *maps, facsimiles, etc. comprising in all nearly* 400 *illustrations, containing* MANY SCARCE ITEMS, *mounted and bound in* 4 vols. atlas folio, *half morocco gilt* 1790-1815 150 0

141 MONITEUR UNIVERSEL. Gazette Nationale ou le Moniteur ou le Moniteur Universel. A Set from the Commencement 1789 to December 31st, 1816, comprising 53 vols.—Introduction au Moniteur Universel. 1 vol., *n. d.*—Analyse et Table Alphabétique. 4 vols. in 2, 1801-2—together 56 vols., large folio, *uniformly bound in contemporary half calf* 1789-1816 27 10

It is of rare occurrence to find a set of this famous journal embracing the whole of the period of the French Revolution, for the events of which it is the best authority. The work is also of extreme interest by reason of its tracing fully the career of Napoleon.

The numbers from May 5th, 1789, to the end of that year, are contained in the volume of introduction.

142 MONNET (C.). Description Abrégée des Quinze Estampes sur les Principales Journées de la Révolution, gravés par Helman. Atlas folio, 15 *large plates,* FINE ORIGINAL IMPRESSIONS, 5 *extra plates on the same subject inserted, one coloured, half red morocco, gilt edges* *Paris, chez Helman*, 1800 21 0

143 NAPOLEON I. AND HIS GENERALS. Twenty FULL-LENGTH COLOURED PORTRAITS in their Official Costumes and chiefly after Hilaire Le Dru, of Bonaparte, Augereau, Bernadotte, Berthier, Bearnonville, Desaix, Dumas, Hoche, Joubert, Jourdan, Kelermann, Kilmaine, Kleber, Mac-

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French Revolution, *continued:—* £ s. d.

donald, Marceau, Massena, Monnier, Moreau, Pichegru and Scherer, BRILLIANT ORIGINAL IMPRESSIONS, atlas folio, *some proofs, bound in a vol. half morocco*
Paris, chez Potrelle, about 1801 210 0 0

Bonaparte. Painted by Hilaire Le Dru, engraved by Coqueret.
Augereau. Painted by Hilaire Le Dru, engraved by P. M. Alix.
Bernardotte. Painted by Hilaire Le Dru.
Berthier. Painted by Mle. Boze, engraved by Coqueret et Lachaussée.
Bearnonville. Painted by H. Le Dru, engraved by Coqueret.
Desaix. Painted by H. Le Dru, engraved by Coqueret.
Dumas. Engraved by Marchand.
Hoche. Painted by H. Le Dru, engraved by Coqueret.
Joubert. Painted by H. Le Dru, engraved by Marchand.
Jourdan. Engraved by Coqueret et Lachaussée.
Kelermann. Engraved by Coqueret.
Kilmaine. Painted by H. Le Dru, engraved by Coqueret.
Kleber. Painted by A. Boilly, engraved by Allais.
Macdonald. Painted by Ursule Boze, engraved by Fois. Maradan.
Marceau.
Massena. Painted by H. Le Dru, engraved by Coqueret et Lachaussée.
Monnier. Painted by Le Barbier, engraved by Coqueret.
Moreau. Painted by Le Dru, engraved by Coqueret.
Pichegru. Painted by Le Dru, engraved by Coqueret.
Scherer.

A magnificent series of coloured portraits.

144 NAPOLEON I. THE BATTLES OF NAPOLEON I, 24 *coloured plates engraved by* GEORGE CRUIKSHANK, *after French artists, with full-length portraits of the Duc de Reichstadt and Marie-Louise by Cruikshank, published by J. Cumberland,* 1823—Battles of the British Army in the Napoleonic Wars, 1799-1815, 38 *fine coloured plates, after W. Heath by Sutherland, etc.; the whole neatly mounted on thick paper, and bound in one volume,* folio, *half mottled calf extra, top edge gilt* 1823 21 0 0

145 RÉVOLUTION FRANÇAISE, ou Analyse Complette et Impartiale du Moniteur (1787-99); Suivie de Tables Alphabétiques et Chronologiques. 4 vols. folio, *with* 60 *fine portraits by Duplessi-Bertaux, chiefly proofs, half red morocco gilt, uncut, rare* *Paris, Girardin,* 1801-2 15 15 0

146 **HEBREW (RABBINICAL):** STEHELIN (J. P.) Rabinical Literature, or the Traditions of the Jews contained in the Talmud and other mystical writings . . [translated from the Entdecktes Judenthum of Eisenmenger]. 2 vols. in 1, 8vo. *frontispiece; old calf,* VERY RARE 1748 2 16 0

Whoever studies this book will find that his knowledge of the Talmud is quite as much as he will ever want.

ILLUSTRATED BOOKS AND ENGRAVINGS:

147 BLAKE. Young (E.) The Complaint, and the Consolation; or Night Thoughts. Folio, 43 *large engraved designs by* WILLIAM BLAKE, *fine early impressions, half morocco,* UNCUT 1797 8 8 0

148 BOISSARDI (J. J.) Acta Mechmeti I Saracenorum Principis, natales, vitam, victorias, mortem ejus complectentia; Genealogia Successorum; Vaticinia Severi et Leonis interitum Regni Turcici sub Mechmete hoc III prædicentia iconibus in ære sculptis per Jo. Th. et Jo. Is. de Bry, 1596;—Vitæ et Imagines Sultanorum Turcicorum, Principum Persarum, etc. descriptæ a J. J. Boissardo, in æs incisa per Th. de Bry, 1596;—2 vols. in 1, sm. 4to. *fine portraits and plates by De Bry, within beautiful ornamental cartouches, russia extra, leather joints, silk linings, gilt edges, from the Beckford library, Hamilton Palace* *Francof.* 1596-97 30 0 0

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Illustrated Books and Engravings, *continued* :— £ s. d.

149 **Botany.** FURBER (Robert) A Series of 12 COLOURED plates of Flowers in Vases, typical of the twelve months and named after them. Designed by Peter Cassteels and engraved by H. Fletcher
From the Collection of Robt. Furber, Gardiner at Kensington, 1730
A corresponding Series of 12 coloured plates of Fruits, arranged according to the months. Designed by Peter Cassteels and engraved by G. Vandergucht *ibid.* 1732
—— the two Series in 1 vol. royal folio, *fine large copy in the original gilt calf, very scarce* 1730-32 12 12 0
Extremely valuable for reference as each bloom and fruit is named, and it thus forms a record of the best specimens in cultivation in London in the early years of the eighteenth century.
Of the first series, *i.e.*, the Flowers, a cut down copy fetched £8. 15*s* at Sotheby's in 1898.

150 CAPPELLO (Bianca). GUALTEROTTI (Raff.) Feste nelle Nozze del Don Francesco Medici et della Bianca Cappello. Sm. 4to. 16 *copperplate engravings tinted in blue and red, very fine copy, in green morocco extra, gilt edges, by Chambolle-Duru* *Firenze, Giunti*, 1579 15 0 0

151 **Caricatures.** Il Callotto resuscitato, oder Neu eingerichtes Zwerchen Cabinet, 50 *coloured plates, including title of persons represented as Dwarfs, with humorous ornamental borders*
The Twelve Months, uniform in style and composition with the above, 12 *coloured plates*
Luijken (Caspar) The Five Senses, engraved by Christoph Weigel, 5 *coloured plates* *Nurnberg, s. a.*
——— The Months, 11 *coloured plates* (*November missing*)
Der Menschen Zung und Gurgel Weid zur Notturfft und Ergözlichkeit vorgestellt durch die unterschiedliche Arten der Geträncke, 12 *coloured plates, including title, representing different drinks*
Italian Costumes, *a series of* 12 *coloured plates with Italian and French explanations beneath, engraved by N. Bocquet*
à Paris, chez Trouvain, rue St. Jacques
Abbé Italien—Dame Italienne, 2 *coloured plates à Paris, chez Rochefort*
—— together 104 plates in 1 vol. folio, *vellum, gilt edges* *circ.* 1730 14 14 0
With the bookplate of a member of the family of Löffelholz von Colberg.

152 ——— RENVERSEMENT DE LA MORALE CHRÉTIENNE par les Desordres du Monachisme. 2 pts. in 1 vol. sm. 4to. 51 *grotesque portraits of Monks engraved in mezzotint, fine copy, red morocco extra, gilt edges, by Bedford* (*Hollande*, 1660) 15 15 0

153 CARRACCI. Il Fvnerale d' Agostin Carraccio fatto in Bologna sva patria da gl' Incaminati Academici del Disegno scritto all' Illmo et R^mo Sig^r Cardinal Farnese
Sm. 4to. *with many etchings by Guido; fine copy in green morocco extra, gilt edges, by Thibaron* *Bologna, Vittorio Benacci*, 1603 4 0 0

154 HAKEWILL (James) A Picturesque Tour of Italy from Drawings made in 1816-17. Folio, 63 *engravings of Views and Architecture*, 18 *of which are after drawings by* J. M. W. TURNER, *fine copy, morocco extra, gilt edges, by C. Lewis* 1818 3 0 0

155 ITINERARIUM, das ist Historische Beschreibung Herrn Georg en von Ehingen Raisens nach der Ritterschafft vor 150 Jahren in X vnderschidliche Königreich verbracht. Auch eines Kampfs von jme bey der Statt Sept in APHRICA gehalten. Sm. folio, *of* 20 *leaves, with* 10 *portraits of the Kings of Countries visited, blue morocco extra, tooled sides by Belz Niedrée, from the Seillière library*
Augspurg, bey Iohan Schultes, M.D.C (1600) 6 6 0
The relation of a Voyage by the Chevalier G. d'Ehingen, who died at the end of the 15th century, was published by Raymond Fugger. Among the portraits is one of Henry VII, King of England.

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Illustrated Books and Engravings, *continued:—* £ s. d.

156 MONTANI (B. Ariæ) HVMANAE SALVTIS MONVMENTA . . large 8vo. *fine impressions of the beautiful plates engraved chiefly after the designs of Crispin van den Brock by I. H. Wierix; blue morocco extra, gilt edges* *Antwerpiæ, C. Plantinvs,* 1571 25 0 0

Bound by La Ferté about 1770. The back is without bands and is full-gilt with a pattern of leaves and flowers.

157 PERELLE (A.) Livre de diverses Veues, Perspectives et Paysages. A series of 97 Views of Paris, Versailles, Fontainebleau, Rome, etc. including many GARDENS. Oblong 4to., *fine early impressions, some being before the inscriptions, vellum* *Paris,* 1652, *etc.* 6 10 0

CONTENTS: Paris, 37 *plates;* Chasteau de Richelieu, 7 *plates;* Soissons, Vincennes, Meudon, Liencourt, Versailles, etc., 30 *plates;* Fontainebleu, 11 *plates;* Rome, 12 *plates.*

158 PICART (Bernard) Ceremonies and Religious Customs of the Various Nations of the Known World . . . translated into English. 7 vols. in 6, folio, 233 *very fine engravings after B. Picart, clean sound copy in old gilt calf* 1733-39 4 0 0

159 VOYAGE PITTORESQUE DE GENEVE A MILAN par le Simplon. Large folio, 35 BEAUTIFULLY COLOURED *plates with descriptive text; a fine copy in purple morocco extra, gold borders, joints, gilt edges; from the library of the Earl of Suffolk and Berkshire* *Genève,* 1811 10 10 0

160 WINKLE. Architectural and Picturesque Illustrations of the Cathedral Churches of England and Wales. 3 vols. roy. 4to. LARGE PAPER, *about* 180 *fine steel engravings,* INDIA PROOFS, *cloth* 1851 4 4 0

161 **ITALIAN:** BOCCACCIO. IL DECAMERONE DI .M. GIOVANNI BOCCACCIO NVOVAMENTE CORRETTO ET CON DILIGENTIA STAMPATO. M.D.XXVII. *Colophon:* Impresso in Firenze per li heredi di Philippo di Giunta . . Small 4to. *olive morocco extra, gilt edges, bound by Padeloup about* 1730 1527 30 0 0

With the bookplate of Lord Hopetoun.

162 **Japan:** EDWARDS (Osman) Japanese Plays and Play-fellows, 8vo. *pp.* x *and* 306, *with* 12 *coloured plates by Japanese artists; cloth* 1901 0 10 0

LITURGICAL RARITIES:

163 LESSONS FOR THE YEAR SARUM. *Title:* LEGENDE TOTIUS ANNI TAM DE TĒPORE Q3 DE SANCTIS SECŪDUM ORDINEM SAR'. *Colophon:* Legēde festiuitatū tam tēmporalium q' sanctorum per totum annū secundū ordinationem ecclesie Sarum. Impresse Parisius per vvolfgangum hopylium. Impensis honesti viri Frācisci byrckman ciuis Colonieñ. Anno dni . M . ccccc . xviij . .

3 parts in 1 vol. square folio, *printed in red and black in large and handsome missal characters, with woodcuts; a few missing or defective leaves supplied in facsimile; brown morocco extra, blind-tooled, gilt edges* *Paris.* 1518 125 0 0

This volume is a magnificent example of typographical art and skill. It is likewise so rare that only two other copies are recorded, one at Cambridge, the other in the Bodleian library, both of them imperfect.

The text is that of the entire Lessons and Homilies of the Breviary, for the Temporale, and the Common and Proper Sanctorale of the whole year.

COLLATION: a-z, ꝛ, and 2, in eights; t̄ in six, and ṭ in four leaves; A, B, in eights, and C in ten leaves; 𝔄, 𝔅, in eights, and ℭ in ten leaves; 𝔇-𝔛 in eights; 𝔄𝔄-ℭℭ in eights. Of the aggregate 430 leaves, the following are supplied in facsimile: the title and ccl-3, 6-8; besides this, leaves a2 and z8 are partly defective. They are inserted loosely in their actual condition, and a full facsimile of each fastened in its place.

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Liturgical Rarities, *continued:—* £ s.

164 MANUAL, SARUM. *Leaf* 1 *blank. Leaf* 2, *within woodcut border:* Manual ad vsum insi | gnis eccl'ie Sarū cū mul- | tis additionibus ad eccle- | sie cultum spectantibus. *On the reverse a woodcut in three stages. Leaf* 2: Bndictio salis et aque . . *Leaf* 135: . . Manuale ad vsum insignis ecclesie Sa4: cum multis additionibus ad ecclesiæ cultum spectantibus de nouo adiectis. Impensis Francisci byrckman in alma parisiorū academia impressum. 1515. *Leaf* 136 *containing table, and on the reverse the same woodcut as on the reverse of leaf* 1.

Small folio, *printed in red and black, with woodcuts and Music; some leaves a little stained and mended, and the last leaf in facsimile; but on the whole a good, sound and large copy in brown morocco, by Zaehnsdorf* 1515 84 0 0

Twelve pages are give to the great Curse (the Major excommunication) by which the Church condemned her opponents to eternal torture. It is given in English in order to carry greater weight.—Only two other copies of the book are known.

165 MISSAL, EICHSTET. MISSALE S'M CHORŪ ⁊ RITŪ EYSTETEÑ ECCLESIE. *Colophon:* Ad dei omnipotētis . . laudē . . mandato Reuerendissimi in christo patris . . Gabrielis: Episcopi Eystetensis . . Ego Hieronymus Holtzel Ciuis Nurembergensis hos libros Missales fideliter impressi . . Anno salutis nostre . M.D.XVII . die . xvj . Mensis Julii . .

Folio, *a magnificent typographical production, printed in black and red, with woodcuts and woodcut initials: the* **canon on ten leaves of vellum;** *in the original boards, covered with pigskin* (*Nürnberg*, 1517) 36 0 0

166 MISSAL, ROMAN. MISSALE S'M VSUM SANCTE ROMANE ECCLESIE. L.A. Nouiter Impressa. *Colophon:* . . Impssū impensis nobilis viri Luce Antonij de giūta florētini . . Mccccij . . Folio, *a grand work of typography in Gothic letters, black and red, with numerous fine bold bordered woodcuts, including the large Crucifixion; leaf* 248 *wanting; in the original boards covered with stamped leather* (*Venet.*) 1502 15 0 0

One of the earliest issues of the large illustrated Roman Missal published by L. A. Giunta.

167 MISSALE ROMANUM nouiter impressum . . cautū est: ne quisq' preter Gregorium de gregorijs imprimere audeat . . *Colophon:* Impressu; Venetijs ī edibus Gregorii de gregorijs . M.D.xiij . tertio nonas Decembris .

Folio, **printed upon vellum,** *in red and black, with over* 730 *engravings, large and small, including ten pages which bear arabesque and illustrated borders; the* MUSIC *in square black notes upon four red lines; fine copy in old calf* *Venet.* 1513 80 0 0

One of the most splendidly illustrated Missals ever published. None of the woodcuts (or metal-cuts, as we ought perhaps to call them) bears a signature, but they were all evidently produced in the atelier in which Zoan Andrea and Florio Valvassore worked for the Venetian publishers.

168 MISSAL, SARUM. MISSALE AD VSŪ AC CŌSUETUDINĒ SARŪ | *Beneath this title (printed in red), there is a large woodcut in stages, impressed over some Latin verses and the motto* Fortuna opes avferre. non animvm potest. *Colophon on leaf* 313 *reverse* : . . Missale ad vsum ecclesie Sarisburiēsis . . in alma Parisiorum academia, opera vvolffgangi Hopylij, impensis vero Francisci byrchman, elimatissime impressum . . 1514 28 Nouembris . .

Small folio, 314 *leaves, printed in red and black, double columns, with the* MUSIC; *numerous woodcuts large and small, including the large Crucifixion, which is printed on one of the* **two vellum leaves** *in the Canon; Lord Ashburnham's copy, with two leaves of the Canon* ON VELLUM; *wanting sheet* b (*eight leaves*), *also the last leaf and a small portion of the second last of the Table, but in wonderfully large and fine condition* (13⅝ + 9⅛ inches) *in the original stamped binding, rebacked* 1514 63 0 0

Four other copies are recorded; namely one in the British Museum (*imperfect*), one in the Bodleian, and two at Cambridge.

COLLATION: title and other preliminaries, 8 leaves; text, folios 1-86, 82-170

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Liturgical Rarities, *continued:—*

£ s. d.

being signatures a to y, in eights, except l, b, x, y, which are in sixes; Proprium Sanctorum, signatures A to P in eights and Q in ten leaves; Commune Sanctorum, folios 1-64, being signatures A to H in eights.

The Becket offices are, as usual in Missals, scored with ink. But the book is a fine example of ornamental typography and justifies the printer's boast of its excellence.

169 MISSALE, SARUM. Missale ad vsum insi- | gnis ecclesie Sarisburiensis | nunc recens typis elegantioribus exaratum, | . . | . . | . . | . . | . . | *Here a woodcut of the royal arms and of St. George and the Dragon* | Parisijs | Apud Guillelmum Merlin in ponte | Teloneorum . . | . . | 1555. *Colophon on leaf* 312: . . Impressum Parisijs typis Ioannis Amazeur typographi, pro Guillelmo Merlin . . .

Folio, gothic letter, *printed in red and black, in double columns, with the* MUSIC, *and a great number of very fine woodcuts, including two superb full-page designs of the Crucifixion and God the Father which are printed on the* TWO LEAVES OF VELLUM *in the Canon; large and fine copy in the old oak boards re-covered with calf, with brass clasps and corners; the original stamped sides preserved and inlaid, showing Tudor ornamentation, the rose, the fleurs-de-lis, the portcullis, and the letters H. R.* 1555 55 0 0

By reason of the number and beauty of the woodcuts, this might be considered the finest and most artistic edition of the Sarum Missal. It is comparatively not rare, but perfect copies are very scarce. The two copies in the British Museum are both imperfect.

COLLATION: Title, Calendar, Benedictio, 8 unnumbered leaves; Temporale, 140 numbered leaves; Ordinarium Misse, 18 leaves (of which the first four are numbered 141-144, the other fourteen are unnumbered); Proprium Sanctorum 72, and Commune 62 leaves, both numbered; Accentuarium, 12 leaves unnumbered. The signatures are ✠, a-b, A—J, A—K (in eights, except b, H, I, K, which are each of six leaves), altogether 312 leaves.

The initials G. M. on the two large woodcuts represent no doubt Guillaume Merlin in his capacity as an engraver. The designs must be attributed to an artist of far higher rank.

170 MISSALE ad vsum insignis | ecclesie Sarisburiensis . . | . . | . . | . . | . . | . . | *Here a woodcut of Queen Mary's Arms flanked by two pillars which bear the initials* I D (*i.e.* John Day). *Under it:* Londini, | Anno domini, M. D. lvij. *On leaf* 252 (*last leaf*) *the entire colophon is* LONDINI. | Anno verbi incarnati. | M.D.LVII.

Sm. folio, gothic letter, *printed in red and black, in double columns, with the Music, and a full-page woodcut of the Crucifixion; calf, Beresford Hope's copy* 1557 24 0 0

COLLATION: Title and preliminaries, 10 unnumbered leaves; text, folios i-xc, 8 unnumbered leaves, folios Ci—CCxliii (marked by error CCxliiii); Extracta e Compoto, 1 leaf; altogether 252 leaves, not 256 as Mr. Weale computes it. His mistake arose from miscounting the preliminary leaves as 14 instead of 10. He is also in error in giving the words "apud I. Day," there being no indication of the printer beyond the initials engraved on the columns supporting the royal arms on the title.

This was the last edition of the Sarum Missal. One year after its publication a new order of things began with Queen Elizabeth. John Day probably had a purpose in withholding his name from the colophon.

171 **Man (Isle of):** THE MANX NOTE BOOK, edited by A. W. Moore, the complete work in 12 parts, bound in 3 vols. 8vo. *numerous plates and vignettes; hf. morocco, gilt tops, uncut* *Douglas,* 1885-97 4 0 0

An antiquarian record written by the chief authorities upon the subject of Manx history and monuments.

172 MONTFAUCON (B. de) L'ANTIQUITÉ EXPLIQUÉE et REPRÉSENTÉE EN FIGURES, 10 vols.—SUPPLÉMENT, 5 vols.—together, 15 vols. large folio, **large paper, splendid impressions,** *a magnificent copy in bright old French red morocco, gilt edges, by* DUSEUIL *or* BOYER 1719-24 52 10 0

173 **MUSIC:** SACRED MUSIC. Music of the Morning and Evening Services, Litany and Responses, as composed by TALLIS, FARRANT, Orlando Gibbons, Dr. Child, Purcell, William Bird, Blow, and Mr. Patrick, all in four parts or keys: with an inscription at the end

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Music, *continued:—* £ s. d.

SACRED MUSIC, *continued:—*

"Finis 1744." Atlas 4to., *MS. on vellum, neatly written, with all the words as well as the Music; bound in blue morocco extra, gilt edges* 1744 6 6 0

On the sides a lozangy centrepiece and a broad lace border. On the back a combination of fleurons forming a cross and saltire together. Bound about 1745.

Perhaps in the handwriting of William Boyce who was organist of the Chapel Royal in 1744, and who was specially interested in Sacred Music.

174 **NELSON AUTOGRAPH:** NELSON (Lord) A FINE AND INTERESTING AUTOGRAPH LETTER, 4 *pp.* 4to. to LADY HAMILTON, dated *Medina Downs, Aug.* 20, 1801, signed "NELSON AND BRONTE," and franked. *with seal* 52 10 0

My dearest Friend, I approve of the house at Merton . . . and as Trowbridge and the Earl are so cruel as to object to my coming to London to arrange my own matters, I must beg and entreat you to work hard for me . . . I have £3000 ready to pay to-morrow, therefore pray my dear Emma look to it for me, I shall approve your taste; how often have I, laughing, said I would give you £500 to furnish a house for me, etc.

PALÆOGRAPHY, MSS.:

175 HOMERI Ilias Codex Venetus A. Marcianus 454. Impl. 4to. a reproduction in exact facsimile of the early MS.; forming the sixth volume of the *Codicis Græci et Latini* *Leiden*, 1901 15 0 0

176 LYDGATE, THE FALL OF PRINCES. Folio, MS. ON PAPER, 206 *leaves, in a charter hand, with painted capitals; wanting the first prologue to the work, and also the second last leaf; in the original oak boards backed with calf, from the Farmer, Heber, and Phillipps collection* *About* 1470 40 0 0

177 ASTLE (T.) The Origin and Progress of Writing . . . illustrated by engravings taken from marbles, manuscripts and charters, 4to. 27 *plates of facsimiles, hf. calf* 1784 0 15 0

178 ——— the same. Second edition. 4to., *portrait and* 31 *plates, calf gilt, gilt edges* 1803 1 4 0

179 **ROXBURGHÆANA:** A 4to. volume lettered ROXBURGHÆANA, containing PORTRAITS and AUTOGRAPH LETTERS of members of the ROXBURGHE CLUB, collected by the Ven. Archdeacon Wrangham; *half morocco* (1820-38) 16 16 0

This very interesting collection contains: 3 Portraits of the Ven. Archdeacon Wrangham; an etching by Musgrove of the Residence of Archdeacon Wrangham, Chester; an engraving of Hunmanby Church, Yorkshire; Portrait of Earl Spencer, with autograph letter; Portrait (coloured) of W. Bentham, with autograph letter; Portrait of Sir Egerton Brydges, with autograph letter; Portrait of the Rev. Henry Drury, with autograph letter; Portrait of Sir Stephen Richard Glynne, drawn on stone by Lady Charlotte Neville Grenville, with autograph letter; Portrait of the Hon. and Rev. Geo. Neville, with autograph letter; Portrait of Henry Hallam; Portrait of J. Littledale, with autograph letter: Portrait of Sir Walter Scott, with autograph letter signed, a lithographed View of Abbotsford, and a transcript of the title-page and prel. leaf of "The Praise of Yorkshire Ale," 1697; and autograph letters of A. J. Valpy, Roger W. Wilbraham, Edw. V. Utterson, and Thomas Ponton.

180 **Silver Ware:** SOYER (L. Ch.) Modèles d'Orfévrerie choisis aux expositions des produits de l'industrie française. Nouvelle édition augmentée de 12 planches. Folio, 84 *plates of every description of* SILVER WARE *produced during the Empire, bds.* 1839 1 8 0

SPANISH (Castilian, Catalan, Portuguese):

181 ACADEMY DICTIONARY, **First Edition.** Diccionario de la lengua Castellana en que se explica el verdadero sentido . . con las Phrases o modos de hablar, los Proverbios o Refranes y otras cosas . . compuesto por la Real Academia Española . . 6 vols. folio, *old vellum gilt* *Madrid*, 1726-39 6 6 0

This was a great and important work of lexicography; superior in many respects to the numerous dictionaries afterwards published by the Academy (compendiated in a single volume). This copy has the bookplate of Sylvester Lord Glenbervie.

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SPANISH (Castilian, Catalan, Portuguese), *continued:—* £ s. d.

182 ALMOSNINO (Moysen) Extremos y Grandezas de Constantinopla . . tradvcido por Iacob Cansino . . Small 4to. *fine copy in limp vellum* *Madrid* 1638 0 12 6

183 BÖHL DE FABER (J. N.) Floresta de Rimas antiguas Castellanas . . 3 vols. large 8vo. *hf. morocco neat, gilt tops, uncut Hamburgo,* 1821-23-25 1 0 0

184 CARDUCHO (Vincencio) Dialogos de la Pintvra sv Defensa, origen, essêcia, definicion, modos, y diferencias . . Small 4to. 10 *full-page engravings, including the engraved title; fine copy in old calf gilt, the Pinto arms on the sides On engraved title:* 1633. *In colophon:* Madrid, Francisco Martinez. MDCXXXIIII (1634) 4 4 0

Bound up with the *Memorial Informatorio por los Pintores* published in 1625 in which they claimed exemption from the duties payable to the crown.

185 BOSCAN. *Title, within a woodcut border, and under the Portuguese arms:* LAS OBRAS DE BOSCAN Y ALGVNAS DE GARCI LASSO DE LA VEGA REPARTIDAS EN QVATRO LIBROS. *Colophon on the obverse of last leaf:* Acabaron se de imprimir las obras de Boscan, y Garci Lasso de la uega: en Lisboa en casa de Luis Rodriguez libero del rey nosso sñor ados dias de Nouembre . M.D.xliii.

Small 4to. *leaves* 4 *and* 264; *in a sixteenth century binding of maroon plush, gilt with a dolphin in the corners* 1543 7 0 0

Mottoes on red leather are painted inside the covers. They are ornamentedly painted on red leather, and bear "Virtud para vida y muerte" and "Vida es Muerte y Muerte es Gloria, Quando es buena la memoria."

The Lisbon edition is the rarest of the three printed in 1543, the first of them being the Madrid Editio Princeps.

186 CERVANTES. Fitzmaurice-Kelly (Jas.) The Life of Miguel de Cervantes Saavedra, a biographical literary and historical study with a tentative Bibliography from 1585 to 1892 . . 8vo. *pp.* xiv *and* 396 (*pub.* 16*s*); *cloth* 1892 0 7 0

A masterpiece of learning and criticism.

187 GONGORA (Lvis de) El Polifemo . . comentado por Don Garcia de Salzedo. Small 4to. *engraved title; old calf* *Madrid*, 1636 0 6 0

188 LASO DE LA VEGA. Obras de Garci Lasso dela Vega con anotaciones de Fernando de Herrera . . Sevilla, 1580. Small 8vo. *old calf gilt, gilt edges* 1580 2 16 0

189 QUEVEDO VILLEGAS (D. Francisco de) El Parnasso Español, monte en dos cvmbres dividido, con las Nveve Mvsas Castellanas, donde se contienen pressas de D. Francisco de Quevedo Villegas . . Small 4to. *slightly waterstained; old calf* *Lisboa, Pablo Craesbeck,* 1652 0 14 0

190 SOLIS (Antonio de) Varias Poesias sagradas y profanas que dexo escritas . . recogidas y dadas a lvz por Don Jvan de Goyeneche . . Small 4to. *calf neat* *Madrid*, 1692 0 14 0

190* ——— another edition. Small 4to. *limp vellum* *ib.*, 1716 0 10 0

191 **Toromaquia.** ANALES DEL TOREO, reseña historica de la Lidia de reses bravas: galeria biografica de los principales Lidiadores obra dirigida por Fr. Argôna Guilen, Cuchares, escrita por José Velasquez y Sanchez, e ilustrada por Therdoro Aramburu. Folio, 39 *portraits and plates; hf. bd.* *Sevilla,* 1868 1 10 0

192 VEGA (Lope de) VENTIDOS Parte perfeta de las Comedias del Fenix de España Frey Lope de Vega Carpio . . sacadas de svs verdaderos originales, no adulteradas como las que hasta aqui han salido . . Sm. 4to. *in the original calf* *Madrid, Por la viuda de Iuan Gonçalez,* 1635 2 16 0

Preliminary leaves, 4; text leaves, 1-254. Contents: Quien todo lo quiere; Noson todos Ruyseñores; Amar, servir, y esperar; La vida de San Pedro Nolasco; La primera informacion; Nadie se conoci; La mayor Vitoria; Segvnda Jornada de la Mayor Vitoria; Amar sin saber á quien; Amar, pleyto, y desafio; El Labrador venturoso; Sueños ay que verdad son; La Carbonera.

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SPANISH (Castilian, Catalan, Portuguese), *continued*:— £ s. d.

VEGA (Lope de), *continued*:—

193 ——— IERVSALEM CONQVISTADA, epopeya tragica . . En Lisboa . . MDCXI. Sm. 4to. 16 *preliminary leaves, leaf of portrait, and* 536 *leaves; in a new binding, calf extra* *Lisboa*, 1611 2 2 0

This is the rarest of the early editions.

194 ——— LAVREL DE APOLO con otras Rimas . . 1630 . . Madrid, Por Iuan Gonçalez. 8vo. *with a fine engraved portrait; calf neat* 1630 1 8 0

195 **Catalan.** GARCIA (Vicent) La Armonia del Parnas . . en las poesias del . . Dr. Vicent Garcia. Sm. 4to. *wanting the last leaf of table; limp vellum* *Barcelona*, 1700 0 6 0

196 **Portuguese.** ACADEMIAS dos Singulares de Lisboa . . primeira parte. Sm. 4to. *old calf* *Lisboa*, 1692 0 7 0

A collection of ballads and songs in Portuguese.

197 DORRA CACERES E FARIA (Leandro) Catastrophe de Portugal na deposiçao d' . . Affonso o Sexto & subrogaçao do princepe D. Pedro . . Sm. 4to. *old calf* *Lisboa*, 1669 0 6 0

198 MARINHO D'AZEVEDO (Lvis) Apologeticos Discvrsos offerecidos a Magestade del Rei Dom Ioam . . quarto . . Sm. 4to. *bd.* *Lisboa*, 1641 0 7 0

Against Gonçalo de Cespedes in his Chronicle of Philip IV.

199 GODINHO (Manoel) Relação do novo caminho que fez por terra, e mar, vindo da India para Portvgal no anno de 1663 . . Sm. 4to. *fine copy, old calf* *Lisboa* . . 1665 1 16 0

Valuable for its descriptions of India, Persia, and the adjacent Turkish dominions. This Jesuit had the spirit of an adventurer rather than a priest. He candidly admitted the decline of Portuguese power in India, and the rise of the English and Dutch, especially the former.

200 SOUSA (Antonio Caetano) Memorias historicas e genealogicas dos Grandes de Portugal . . até o anno de 1742. 8vo. THICK PAPER, *with woodcuts of escutcheons; old calf* *Lisboa*, 1742 0 14 0

201 SOUSA (Francisco de) Oriente Conquistado a Jesu Christo pelos Padres de la Companhia de Jesus da Provincia de Goa. 2 vols. sm. folio, *plate and two fronts. calf gilt* *Lisboa*, 1710 1 12 0

SPANISH ART:

202 ARMERIA REAL DE MADRID (La), ou collection des principales pièces de la Galerie d'Armes Anciennes de Madrid, dessins de G. Sensi, texte d'Achille Jubinal. 2 vols. folio, 81 *chromolithographs and numerous woodcuts; half calf* *Paris* (1840) 5 10 0

203 GOYA Y LUCIENTES (D. Fr.) Caprichos inventados y Grabados al aqua forte. 4to. 80 *plates including portrait, fine early impressions, wrapper, uncut* (*Madrid, s. d.*) 25 0 0

204 GOYA Y LUCIENTES (D. Fr.) La Taureaumachie Recueil de 40 Estampes inventées et gravées à l'eau-forte. Oblong folio, *proofs, imitation Spanish morocco gilt, gilt edges, by Riviere* *Paris, Loizelet, s. d.* 15 15 0

205 GOYA Y LUCIENTES (D. Fr.) Los Desastres de la Guerra. Oblong 4to. 80 *fine etchings in brown, imitation Spanish morocco extra, gilt edges, by Riviere* *Madrid*, 1863 12 12 0

206 GOYA Y LUCIENTES (D. Fr.) LOS Proverbios. Oblong folio, 18 *fine etchings, proofs before all letters, imitation Spanish morocco extra, gilt edges* *Madrid*, 1864 26 10 0

WALES:

207 GIRALDUS DE BARRI (Cambrensis). The Itinerary of Archbishop Baldwin through Wales A.D. 1188. Translated and illustrated with Views, Annotations and a Life of Giraldus by Sir Richard Colt Hoare, Bart. 2 vols. roy. 4to. *maps and plates, calf* 1806 2 16 0

208 RHYS (John) and JONES (David Brynmor) The Welsh People: chapters on their origin, history, laws, language, literature, and characteristics. Second and revised edition. 8vo. (*pub.* 16*s*), *cloth, new* 1900 0 13 0

A great and important work, but upsetting all the theories hitherto maintained on the subject. The Welsh are thrown back to a pre-Aryan origin, and only a few of their great families are allowed to be British.

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WOODCUTS

GERMAN: Anonymous.

£ s. d.

209 [ARS MEMORANDI] *Page* 1: HEXASTICHON SEBASTIANI BRANT IN MÆMORABILES EUANGELISTAR' FIGURAS . . *Page* 2 *blank*. *Page* 3: Georgius Relmisius Anipimius lectori . . *Page* 34: Peroracio Habes ingenue lector . . Ista tibi Thomas Phorcensis cōgnomēto Anshelmi tradidit . . Vale .1502.

Sm. 4to. 18 *leaves* (*the last a blank*) *containing* 15 *woodcuts, full-page size, copied from the designs in the block-book* ARS MEMORANDI; *blue morocco extra, gilt edges* (*Pfortzheim*) 1502 — 6 0 0

FIRST EDITION.

This was first issued in 1502 under the title of *Memorabiles Evangelistarum Figuræ*. It is a sort of *memoria technica* of the Gospels; there being three designs for John, five for Matthew, three for Mark, and four for Luke. Each Evangelist is represented by his symbol, and a number of accessory figures indicate the succession of the narrative. The work of the designer and the engraver is very well done.

210 BONAVENTURA. Die Legend des heyligen vatters Francisci. Nach der beschreybung des Engelischen Lerers Bonauenture. *Colophon:* Gedruckt vnd vollendt, In der Kayserlichen Stat Nuremberg. Durch Hieronymum Höltzel., In verlegung des Erbern Caspar Rosentaler . . Tausent Funffhundert vñ Im Zwelfften Jare.

Sm. 4to. 57 *remarkable woodcuts, some full-page size, some half-page size, coloured; fine copy in brown morocco extra, gilt edges, from the Didot collection* *Nürnberg*, 1512 — 12 0 0

Some of the woodcuts are dated 1511 and 1512, and they were all designed for this work. Caspar Rosenthal may have prepared the drawings before he gave up his house to Höltzel.

211 BRANT. NAUIS STULTIFERA A DOMINO SEBASTIANO BRANT primū edificata: et lepidissimis teutonice lingue rithmis decorata: Deinde ab Jacobo Lochero philomuso latinitate donata: ꝛ demū ab Jodoco Badio Ascensio vario carminū genere . . illustrata. *Colophon:* . . Impressum Basilee p Nicolaū Lamparter . Anno ꝛc . M.ccccvij . .

Sm. 4to. *with* 115 *woodcuts from the same blocks as were used in the editions of* 1494 *and* 1497; *fine copy in the original stamped calf* *Basil.* 1507 — 10 0 0

Bergmann's blocks must have come into the possession of Lamparter. The bibliography of this famous book has never been satisfactorily worked out as it deserves to be. Panzer made a better effort to achieve it than any of his successors: but he was interested only in the text, and paid little heed to the question of the woodcuts.

212 ITINERARIUM BEATÆ VIRGINIS. *Fol.* 1*a blank*. *Fol.* 1*b contains a large woodcut*. *Fol.* 2*a*: Prefacio in itinerarium seu peregrinatio | nem: beate virginis ꝛ dei genitricis marie. | . . *Fol.* 36*b*: Finis itinerarij seu peregrinatio- | nis beate marie virginis.

Sm. 4to. 36 *leaves*, 32 *lines to the page, with ornamental initials, one large and* 54 *smaller woodcuts* *S. n.* (*Ulm, Reger, about* 1490) — 36 0 0

An excessively rare book, in very fine condition, with woodcuts which enjoy celebrity for their design and character. There is no better proof of the rarity of the book than the circumstance that it is described by Hain and Brunet alike, as consisting of 32 leaves, instead of 36.

213 JOSEPHUS. FLAVII IOSEPI IVDÆI περι αυτοκρατορος λογισμου. Hoc est de Imperatrice Ratione, deqve inclyto septem Fratrvm Macabæorum . martyrio liber . . Sm. 4to. *with* 15 *full-page woodcuts; calf extra, gilt edges* *Excudebat suis typis Eucharius Ceruicornus* [*about* 1517] — 5 5 0

Edited by Erasmus. It is a history of the martyrdom of the Maccabees and their mother, well illustrated. The last woodcut shows the translation of their bones to Cologne. The designs are excellent, and were probably produced by Anton von Worms.

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GERMAN: Anonymous, *continued:—* £ s. d.

214 METHODIUS. Methodius olimpi lyci primū: et postea Tyri ciuitatū eps: . . multa egregia edidit documēta . . *Colophon on leaf* 68: Finit: Basilee per Michaelem Furter opera z vigilantia Sebastiani Brant . Anno. M.D.xv.

Sm. 4to. *with the same* 61 *woodcuts as in the edition of* 1498; *very fine copy in red morocco extra, gilt edges* (*Basel*), 1515 5 0 0

The text was published by Wolfgang Aytinger of Augsburg.

215 NEWE KÜNSTLICHE wohlgerissene unnd in Holtz geschnittene Figuren, von Albrecht Dürer, Hanss Holbeyn, Hanss Seebaldt, Hansz Scheuflin und anderen, obl. 4to., *about* 360 *fine old woodcuts, hf. bd., with Dyce's and Lord Leighton's autograph* *Franckfurt*, 1620 21 0 0

Collation: 4 prel. ll. of text, and sheets A-H in 4, 8 woodcuts on the sheet.

216 REYNIKE VOSZ DE OLDE, nyge gedrücket, mit sydlykem vorstande, vnd schönen Figuren erlüchtet . . Gedruckt tho Franckfurt am Mein . Anno M.D.LXII. *Colophon:* Gedruckt . . by Danidem Zephelium . . dusent vyff hundert twe vnd söstig. Sm. 4to. *with* 44 *woodcuts* (*unsigned, but copied from the larger illustrations in the edition of* 1540 *which had been executed by* MB); *brown morocco extra, gilt edges, by Bedford* *Frankfurt*, 1562 16 0 0

M. B. was not Martin Brosamer, but a Saxon artist who remains unidentified. The smaller woodcuts of the 1549 edition are omitted altogether; the 44 above enumerated are reverse copies of the large ones in that edition, but inferior to them in execution.

217 STUMPFF (Johann) KEYSER HEINRYCHS DES VIERDTEN . . fünfftzigjärige Historia: von seinem läben vnd thaaten . . ausz den alten waarhafften Latinischen Gschichtschrybern . . gezogen, mit schönen Figuren beziert . . Getruckt zu Zürych, bey Christoffel Froschouer, im Jar M.D.LVI.

Sm. folio, *with* 103 *woodcuts of various sizes; fine copy in crimson morocco extra, gilt edges, with the Seillière arms on the sides* *Zürich*, 1556 7 7 0

218 ZERSTÖRUNG DES PAPSTTHUMS. VON DER ERSCHROCKLICHEN ZURSTÖRUNG vnnd Niderlag desz gantzen Bapstumbs . . Durch ain Hochgelehrten . . vor sehr vil Jaren beschriben . . sm. folio, *a curious work, with* 101 *fine woodcuts in the style of the best Basel artists, fine copy in old calf gilt, from the Enschede library at Haarlem* *s. l. et a.* (1553?) 20 0 0

The first large woodcut contains the figure of Pope Joan ("Angnes ein Weib aus Engelant Johanes der sibent genant, A. 851") mounted on the Beast with seven heads, with several princes kneeling before her.

The artist's name is unknown; but his work has been conjecturally attributed by Didot to the hand of Lukas Cranach the younger.

The text which professes to be much older than the date of printing, is in coarse rhyme. The volume was printed perhaps at Wittenberg.

219 BRUNSCHWIG (Hieron.) *Title:* Dis ist das buch der Ci- | rurgia. Hantwirck | ung der wund artzny von | Hyerōimo brūschwig. *Colophon:* . . durch iohannes grüniger gedruck vnd volendt zu strasburgk vff zīstag uach sant peter vñ pauli dag. Anno dni . M.ccc.xcvii [*sic*]

Sm. folio, *with* 50 *large and fine woodcuts, nearly full-page size; title mended, and a little wormhole in a few leaves; in the original wooden boards, rebacked; the engraved bookplate of the Heilbronn library pasted on the blank obverse of the first leaf* *Strassburg*, 1497 22 10 0

One of the earliest and best of the illustrated books produced by Grüninger, which form a special school of German design.

COLLATION: A 6 leaves (containing title 1 leaf, Vorred 1 leaf, Register 3 leaves, and a leaf with a woodcut under which Hie fachet an der erste tractat . .); Text, signatures A-V in sixes, foliated IX—CXXVIII. Besides these 126 leaves (6+120), there are 4 more unmarked. These four contain Chapters V—VIII of the fourth Tractat, which had not been included in the printing of the text and which ought to be inserted between the leaves P 1 (xciii) and P 2 (xciv). In the manner in which the volume is bound up here (apparently its original gathering) the sixth preliminary leaf precedes the title, and the four extra-leaves are placed between the Register and leaf IX.

The capitals in the headlines, and the big Roman numerals of the leaves are in the same type as the headings and numerals of the Gesta Romanorum.

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GERMAN: Strassburg School.

£ s. d.

220 CÆSAR. Kaij Iulij Cesaris des groszmechtigen ersten Römischen Keysers Historien . . so er selbst beschriben . . nützlich vnnd fruchtbarlich zulesen . . *Colophon:* Getruckt zu Meyntz durch Iohannem Schöffer im̃ jar . . Tausent Fünff hundert vnnd dreissigsten, im̃ Septemb.

Sm. folio, 195 *leaves, with* 116 *woodcuts of various sizes (some of them occupying a full-page each); bds.* *Meyntz*, 1530 — 7 10 0

Most of the woodcuts in this highly illustrated volume are from Strassburg blocks; but several belong entirely to the Mentz atalier in which they were used.

The translator was M. Ringmann Philesius who dedicated his work to the Emperor Maximilian, from Strasburg in 1507. The dedication is repeated here.

Collation: aa, bb, cc, dd, in sixes; ee in eights; A-Z in sixes; a-c in sixes; d in seven leaves.

221 CAOURSIN. *Title:* Historia Von Rhodis Wie ritterlich sie sich gehaltē mit dem Tyrannischen keiser Machomet vs3 Türckyē lustig vñ lieplich zu lesen. *Fol.* 2: Dem wolgebornen . . Maximyn, genāt Schmas3man, von Rappolstein . . ich Johannes Adelphus . . *Fol.* 67: . . Wilhelm Caonersin . . hatt dise hystory gedichtet . . Johānes Adelphus Argētiñ . physicus, hat sie in teutsche zungē transferiert vñ interpretiert, Im iar . xvc . vnd zwölff . . *Fol.* 68: Getruckt zu straszburg durch den fürsichtigen Martinum flach . . Im iar . . Tausent fünff hundert vnnd dreyzehn.

Sm. folio, 36 *woodcuts; brown morocco extra, gilt edges, the Seillière arms on the sides* *Strassburg*, 1513 — 15 0 0

The illustrations are in general freely imitated from those in the Ulm edition of 1496, and in many instances they are superior examples of composition. In some, however, they are decidedly inferior.

222 GEILER. *Fol* 1: Das schiff des Heils Auff das aller kürtzest hie vszgeleget Nach der figur die doctor Johannes von Eck gemacht hat zu Ingoltstat . bewegt ausz den predigen des wirdigen Herren doctor Iohannes geiler von Keisersperg etwan Predicant zu Straszburg in dem Elsas . M . d . xii . *Colophon:* Hie endet sich dz schiff der reuw ausgelegt nach der figur die dan herr Johan von Eck . . gemachet hat auff die predigen doctor Jonhann (*sic*) von Keiserspergs3 von dem schiff zu Straszburg geprediget, Vnd ietzund getruckt durch Johannem Grüninger, in . . Straszburg . . Tusent fünffhundert zwölffte gezalet.

Sm. folio, 14 *fine woodcuts of various sizes, including one which covers two full pages; olive morocco gilt* *Strassburg*, 1512 — 8 8 0

This is a work by Eck based on the Ship-sermon of Geyler. The illustrations are Strassburg work of the best kind.

Collation: A, B, sixes, C four leaves, D six leaves; and two leaves unmarked which contain on one open front the Ship of Heaven, and on the back the "Uszlegung diser Figur." One might almost believe that Dr. Eck had prepared drawings for Grüninger.

223 KEISERSPERG (Johannes Geiler von): Die brosamlin.

F. 1, recto, Title: [*In red and black with woodcut border*] Die brosam | lin doct. Kei | serspergs vffgelesen von | Frater Johann Paulin . . Vnd sagt von dem funfftze | hen Hymelschen staffeten die Maria | vff gestigen ist, vnd gantz von dem vier | Zeuwengeschrei [&c.] F. 2 (sign. A2), recto: Hienach folgt ein gemei | register der zweintzig sermon . der . ; Doctor Johannes Geiler | von Keisersperg [&c.] F. 106, recto: Geendet . . . . Vnd . getru | ckt von Johannes Grunin | gern in . . Strassburg . . 1517. F. 107 (sign. a), recto: Hienach so folget ein . taffel vber den tractat genant Kei- | serspergs Brosamlin [&c.] F. 198, recto: Dem allmechtigen Gott zu lob . . . so endet sich hie dis buch der Brosamlin | Doctor Keiserspergs . . . . Vnd ist getruckt in der Keiserlichen freien statt Strassburg, von | Johannes Gruninger. . . . . In | dem iar . . tausent funffhundert vnd . xvii .

Folio, *Gothic letter of* 2 *sizes*, 189 *ff. incorrectly numbered as* cx *and* xcii. 2 *columns of* 42 *lines, woodcut initials and border*, 29 *cuts making* 34 *by repetition; vellum* 1517 — 8 10 0

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GERMAN: Strassburg School, *continued:—* £ s.

224 LOCHER (Jacobus) *Title:* Libri philomusi . Panegyrici ad Regē Tragediā (*sic*) de Thurcis et Suldano Dyalog' de heresiarchis. *Colophon on leaf* 62: Actum Argentine per Magistrum Iohannē Grüninger . Anno chistro (*sic*) salutifero . 1497 . . .

Sm. 4to. 20 *woodcuts; morocco, Trautz-Bauzonnet* 1497 7 7

The first cut in the book is a full-page representation of the author at his reading-desk. He is crowned with laurel, and the design looks very like one from Dürer's hand. It is in quite a different style from the rest of the book.

225 RINGMANN. PASSIO DOMINI NOSTRI IHE-su Christi . . additis sāctiissimis exquisitissimisq; figuris . . Rigmannus Philesius ad lecto. M ira arte . . *Colophon:* Mathias Hupfuff imprimebat. Argen. Anno . M.D.XIII.

Sm. folio, *Roman letter*, 26 *full-page woodcuts* (*all but one by V. G.*); *red morocco extra, gilt edges* *Strassburg*, 1513 9 0

COLLATION: 30 leaves, marked A-E in sixes.

In this issue also, the design by Wechtlin was omitted; and the entire 25 designs by V. G. given without any repetition. The number of cuts was, however, raised to 26 by the introduction of a small Resurrection between Nos. 24 and 25. It was an imitation of Wechtlin's, produced by an inferior hand.

—— Jost Amman.

226 WEIGEL'S TRACHTENBUCH. HABITVS PRÆCIPVORVM POPVLORVM tam virorvm qvam fœminarum Singulari arte depicti. TRACHTENBUCH: Darin fast allerley vnd der fürnembsten Nationem, die heutigs tags bekandt sein, Kleidungen . . Gedruckt zu Nürmberg, bey Hans Weigel Formschneider . . Anno M.D.LXXVII.

Sm. folio, 220 *beautiful full-page woodcuts designed by Jost Amman and engraved by Hans Weigel; fine copy in brown morocco extra, gilt edges, by Lortic* *Nürnberg*, 1577 52 10 0

"Cette belle collection contient 219 figures de costumes, dessinées par J. Amman, dont la marque se trouve sur la première; elles sont probablement gravées par Hans Weigel, éditeur du livre, qui s'intitule *Tailleur de bois*."—(Didot, *Cat. rais.*, no. 142.).

The first figure in the book, that of the Emperor, is the only one of the series which is marked with the initials I A of Jost Amman, but it is quite clear that one hand alone drew the bold and masterly designs of this book.

This copy is of the first issue, as indicated by Becker.

227 AMMAN (Jost) KÜNSTLICHE VND WOLGERISSENE FIGUREN . . *Colophon:* Impressvm Francofvrti ad Mœnvm per Ioannem Feyerabendt, impensis Sigismvndi Feyrabendii . Anno M.D.LXXXVII. Sm. 4to. 81 *woodcuts; brown morocco extra, gilt edges* 1587 12 0 0

228 AMADIS. *Title:* Desz Streitbaren Helden AMADIS AUSZ FRANCKREICH Sehr schöne Historien . . Alles ausz Frantzösischer in vnser allgemein Teutsche Sprach transferient . . Gedruckt zu Franckfurt am Mayn, In verlegung Sigmund Feyerabends. M.D.LXXXIII.—ANDER Theil, AMADIS . . Gedruckt zu Franckfurt am Mayn durch Johann Feyerabendt . . M.D.LXXXIII.

2 vols. in 1, folio, *with* 240 *woodcuts* (*including repetitions*); *fine copy in green morocco extra, gilt edges, by Belz-Niedrée, with the Seillière arms on the sides* 1583 14 0 0

The woodcuts are not signed, but are pretty compositions of the kind usually met with in Feyerabend books, and resemble the work of Jost Amman. The large symbolical woodcut, representing Fame, on the first title, bears the monogram of Tobias Stimmer. A different Fame appears on the second title, but is without a monogram.

229 DAS BUCH DER LIEBE, Inhaltendt Herrliche, Schöne Historien Allerley Alten vnd newen Exempel . . sm. folio, *about* 370 *pretty woodcuts* (*including repetitions*); *the title in facsimile; fine copy in dark green morocco extra, gilt edges, with the Seillière arms on the sides*

Franckfort am Mayn, Johann Feyerabendt in verlegung Sigmund Feyerabendts, 1587 14 0 0

A collection of the popular Romances of Europe, abridged in "zierlicher teutscher Sprach." The woodcuts are apparently from designs by Amman or his scholars. None of them is signed. They have been ascribed to Virgil Solis.

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GERMAN: Jost Amman, *continued:—* £ s. d.

230 WYLE (Nicolaus von) Transzlatzion oder tütschungē des hochgeachten Nicolai von Wyle: den zyten Statschriber der stat Esselingen: etlicher bücher Enee siluij: Pogij florētini: Felicis hemerlin: doctoris. Mit sumpt andern schrylften . . *Colophon:* Flyszigelichen geordnet vnd getruckt Iohānes Bryse: Burger tzu Straszburg: tzum Thiergarten Vff Sant Iohans enthouptung tage. Anno dni .M.cccccx.

Sm. folio, *with* 19 *woodcuts of various sizes; fine copy in crimson morocco extra, gilt edges, with the Seillière arms on the sides*
Strassburg, 1510 15 15 0

COLLATION: 8 preliminary leaves; sign. a-y in sixes, z in eight leaves = 148 leaves.

A RARE BOOK containing a number of interesting pieces popularized and introduced to German literature. Among them are works of Petrarch, Poggio, Æneas Sylvius, etc., and they include the stories of Eurialus and Lucretia, Guiscard and Sigismunda, De Amoris Remedio, Hemmerlin's Rich Beggars, Lucian's Golden Ass, Jerome of Prague's Burning, etc. The book ends with an amusing essay by Wyle himself upon the misuse of words and titles, and ambiguous spelling. (He wrote in the fourteen sixties and seventies.)

Some of the woodcuts are by Hans Baldung Grün whose monogram appears upon the large woodcut illustrating Lucian's Golden Ass.

H. S. Beham.

230* DAS BABSTUM MIT SEYNEN GLIEDERN GEMALET VND BESCHRYBEN . gebessert vnd gemehrt . 1526

Sm. 4to. *with* 74 *woodcuts* (*in contemporary colouring*); *calf, arms on sides*
[*Wittenberg*], 1526 5 0 0

There is no monogram but the designs are known to be Beham's.

FIRST EDITION. In the second (or third) issue made in the same year at the same place, the name of Martin Luther was added at the bottom of the Beschluszred on the last page. Collation: A-E in fours, F in two leaves; altogether 45 pp., including title and last leaf. There are seventeen lines of letterpress on p. 45, including the head line and the signature.—Bound up with the following pieces:—

LUTHER (Martin) Der Garusz. Von dem Endchrist [verdolmetscht durch Paulum Speratum]. 81 *leaves and a blank* [*Wittenberg*, 1524]

FREYERMUT (Hanss Heynrich) Sigk der warheyt (*in verse*)
[*Wittenberg, about* 1528]

A, 3 leaves; b-h in fours = 31 leaves. No title, date or place. The author's name appears in the last line "Wünsch ich Hansz Heynrich freyermut. Amen"

EIN FRISCHER COMBISZT, vom Bapst vnd den seinen ettwann vber Teutsch-Landt eingesaltzen . . 12 *leaves with* 2 *woodcuts*
[*Wittenberg? about* 1530]

A satyrical drama; the author unknown.

231 BIBLICAE HISTORIAE, magno artificio depictæ, & utilitatis publicæ causa latinis Epigrammatibus à Georgio Æmylio illustratæ . . . Francoforti Christianus Egenolphus excudebat. *Leaf* 54 *a*: . . Finis. Chri. Egen. D.M.XXXIX.

Sm. 8vo. 80 *woodcuts, besides the woodcut border on the title-page, fine copy, bound*
Frankfurt, 1539 26 5 0

COLLATION: 54 leaves, with signatures A-M in fours, N two leaves—In the Epigramma on the back of the title we find the line *Exprimit hunc celebri clarissimus arte Bohemus*, which no less than the monogram on the title (H S B) reveals the authorship of the designs.

232 SEBALDEN BEHEMS KUNST VND LER BUCHLIN, Malen vnd Reissen zulernen . . Malern vnd Kunstbaren Werckleuten dienlich. Zu Franckfurt, Bei Christian Egenolffs Erben. M.D.LXV. Sm. 4to. *title printed in red and black and bearing two large woodcut heads; with* 39 *woodcuts of figures,* 2 *of ornament, and* 12 *of diagrams; bds.*
Franckfurt, 1565 28 0 0

Two of the woodcuts bear the monogram of H. S. B. and the date of 1546, in which year the Kunstbüchlein had first appeared. It comprises the designs of Behem's very rare book on the Horse which had appeared still earlier (in 1528) as well as many others destined for the instruction of artists and decorators.

COLLATION: 27 leaves in signatures of A-G of which G has three leaves, the rest being in fours.

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£ s. d.

GERMAN: Hans Brosamer.

233 BIBLIA veteris Testamenti et Historiæ, Artificiosis picturis effigiata Biblische Historien, Künstlich Fürgemalet. Franc. Apud Wigandum Gallum . Anno M. D. LXI. 3 vols. in 1, 12mo. 277 *pretty little woodcuts, that upon the title signed with the monogram of Hans Brosamer; crimson morocco extra, gilt edges, by Lortic* *Frankfurt*, 1561 15 15 0

A work known as HANS BROSAMER'S BIBLE; although it is uncertain whether he was really the engraver of any of the cuts in it. Even the H B of the title-page may not be his monogram. The three parts of which the book consists are. the Old Testament, with 141 illustrations copied from Holbein and others; New Testament, 109 cuts copied from Dürer and others: Apocalypse, 27 cuts imitated from Beham. Each picture has a Latin quatrain above, and a German prose description below.

COLLATION: A-I in eights, the last leaf blank; A-F in eights, G 7 leaves; Aa and Bb in eights, the last two leaves blank.

—— Hans Burgmair.

234 CICERO. OFFICIA M.T.C. Ein Buch, So Marcus Tullius Cicero der Römer, zu seynem Sune Marco. Von den tugentsamen ämptern vnd zugehörungen, eynes wol vnd rechtlebenden Menschen, in Latein geschriben, Welchs auff begere Herren Iohansen von Schwartzenbergs ꝛc. verteutschet, Vnd volgens, Durch jne, in zyerlicher Hochteutsch gebracht . . M.D.XXXI. *Colophon;* Gedruckt in der Keyserlichen Statt Augspurg, durch Heynrichen Steyner. Vollendet am. XXIX. tag Aprilis. Im M.D.XXXI. Iar.

Sm. folio, *with* 103 *fine woodcuts; brown morocco extra, gilt edges, with the Seillière arms on the sides* 1531 12 12 0

There is a good deal of discussion on the subject of these designs, in the Monogrammisten, in Bartsch, and elsewhere; which might have been avoided if the preface of this book has been consulted. We learn from it that all the woodcuts had been ready for printing in 1520, a date which may be held to justify the assignment of the drawings to Burgmair. One of the designs (on fol. 78) bears the well-known initials H. B. in a regular form; another on (fol. 73) has H.bb with H. W., probably a redrawing by Hans Wolff of H. B.'s design. The large portrait of Schwartzenberg was redrawn from Dürer's work by a man whose mark is B traversed by I (often supposed to be Iohann Burgmair), and is probably the latest addition made to the illustrations, having been suggested by the Freyherr's death in 1528.

—— Albert Dürer.

235 HROSVITA. OPERA HROSVITE illvstris virginis et monialis Germane gente Saxonica orte nvper a Conrado Celte inventa . . *Colophon:* . . Impressum Norunbergæ sub Priuilegio Sodalitatis Celticæ . . Anno christi Quingentesimo primo supra Millesimum . . A P. Sm. folio, *printed in Roman letter, with eight grand woodcuts, full-page size* [by Albert Dürer]; *a fine large copy in German boards*

[*Nürnberg, privately printed in the Ædes Pirkheimerianæ,*] 1501 30 0 0

The critics are greatly divided on the question whether these unmarked woodcuts were really executed by Dürer, or by another whose name no one even pretends to guess at The friendship between Pirkheimer and Dürer, the circumstance that the book was printed in Pirkheimer's house, and the fact that no other artist in Nürnberg at the time is known who could have done such work—ought to set doubts at rest.

236 ALBERTI DURERI CLARISSIMI PICTORIS ET GEOMETRÆ de Symetria partium in rectis formis huanorum corporum, Libri in latinum conuersi . . *Colophon on leaf* 79: Norimbergæ . . M.D.xxxij. In ædib. viduæ Durerianæ.—CLARISS. PICTORIS ET GEOMETRÆ ALBERTI DURERI de varietate figurarum et flexuris partium ac gestib. imaginum libri duo . . *Colophon on leaf* 58: Finitum opus Anno a salutifero partu . 1534. 9. Cal. Decemb. Impensis viduæ Durerianæ, per. Hieronymum Formschneyder Norinbergæ.

2 vols. in 1, sm. folio, *outline woodcut figures of naked men and women, etc.; fine copy in blue morocco extra* *Nürnberg*, 1532-34 8 8 0

COLLATION: A-E in sixes, F four leaves, G-N in sixes, O three leaves; a-d in sixes, e six leaves folded in five, f six leaves folded in five, g and h in sixes, i six leaves in five, k six leaves (the last one a blank).

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£ s. d.

GERMAN: Hans Holbein.

237 LES SIMULACHRES & | HISTORIEES FACES | DE LA MORT, AUTANT ELE | gammēt pourtraictes, que artifi- | ciellement imaginées. | A Lyon, | Soubz l'escu de Coloigne | M. D. XXXVIII. *Colophon on leaf* 52: Excvdebant Lvgdvni Melchior et Gaspar Trechsel fratres.

Small 4to. FIRST EDITION; *with* 41 *exquisite woodcuts from the designs of Hans Holbein; morocco, short copy* *Lyon*, 1538 50 0 0

238 HOLBEIN'S DANCE OF DEATH. Simolachri, Historie, e Figvre de la Morte . . In Lyone appresso Giovan Frellone, M.D.XLIX. 12mo. *with* 53 *woodcuts; calf* *Lyons*, 1549 10 10 0

This is an edition of no small interest as containing the 41 original impressions, the 8 additional (Soldier, Gamester, Drinker, Idiot, Highwayman, Blindman, Waggoner, Outcast) and the 4 groups of children:—altogether 53 in number as they had first come out in 1547; in combination with an Italian text which had appeared in a pirate edition of 1545 (Venice) to which the publisher alludes as having been issued with bad copies of the first 41 blocks.

—— M. Ostendorfer.

239 GALLUS [*i.e.* HAHN] (Nicolaus) CATECHISMVS Predigsweise gestelt, für die kirche zu Regenspurg, zum Methodo, das ist, ordentlicher summa Christlicher lere, wider allerlei newerung vnd verfelschung. Durch Nic. Gallum . . 1554. Small 4to. *with woodcut title and* 24 *large woodcuts in the text, with the monogram of Michael Ostendorfer; hf. bd. fine copy* *Regensburg, Hans Khol*, 1554 5 0 0

COLLATION: 4 preliminary leaves; A-Z, a-z, Aa-Ee, all in fours; Ff in two leaves. In the morocco copy, there are twenty-eight additional leaves containing "Klagrede D. Martini Lutheri," and "Eine Predig uber der leich der Pfaltzgrevin;" with signatures A-D and A-C in fours. The Klagrede is by Gallus, the Predig by Hieron. Rauscher.

—— Hans Schenfelein.

240 PINTER (Ulrich). SPECULUM PASSIONIS domini nostri Ihesu Christi . . *Colophon:* Speculum de passione domini nostri Ihesu christi . cum textu quatuor euāgelistarū . . cum figuris pulcris . . & stupendis mysteriis sanctissime crucis per doctorem Vdalricū Pinder cōuexū: & in ciuitate impiali Nurenbergen . bene visum & impressum . . M.CCCCC.vii. Die vero . xxx . mensis Augusti.

Small folio, *printed in Roman letter, with* 40 *full-page woodcuts, and* 37 *small ones, the best of them by* HANS SCHEUFELEIN; *fine copy in morocco, gilt edges* *Nürnberg*, 1507 20 0 0

COLLATION: 91 leaves, with signatures A-O in sixes, P in four, and Q in three leaves.

Scheufelein was hardly twenty years of age when he furnished the designs (probably half the number of the larger series) which make this volume the finest of the Passion books issued in 1507. Only two of them bear his signature, a monogram of S and H, with two small shovels *en sautoir*. A third is also signed, but the mark is altered or unfinished and cannot be quite identified with that of the others.

241 BRUNO (Christ.) IOANNIS BOCCATII. Die Gantz Römisch histori auffs fleissigst vñ kürtzst begriffen. Ein treffenliche schöne Oration M. T. Ciceronis . . Alles zusamen bracht vnd verteutscht durch Christophorum Brunonem von Hyrtzweil . . Augspurg, bey Hainrich Stayner, im M.D.XXXXII. Jar. 24 *fine woodcuts, two of them bearing the mark of Scheuffelein* 1542

ARETINUS. Zwey schöne Auch lustige Historien vnd Geschicht bücher der Rhömer krieg wider die Carthaginenser . . Durch . . Leonhardum Aretinum beschriben, Vnnd newlich inn das Teutsch durch Marcum Tatium . . gemacht . M.D.XXXX. *Colophon:* . . Augspurg durch Hainrich Stayner . . in dem XXXX . . Jar.

36 *large woodcuts, one of them signed by Scheufelein*

2 vols. in 1, small folio, *crimson morocco extra, gilt edges, the Seillière arms on the sides* *Augsburg, Steiner*, 1542-40 15 0 0

Some of the woodcuts are from Burgmair's designs; but most of them were done by an unknown artist who was probably Heinrich Steyner himself.

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GERMAN : Hans Scheufelein, *continued:—* £ s. d.

243 PONTUS. Von Adelischen Mannlichen Tugenten, Erbarkeyt, vnnd Zucht, Ritter Pontus . Ein Rhümreich Zierlich vnnd Fruchtbare Histori Von dem Edlen . . Ritter Ponto . . Small folio, 44 *woodcuts, from designs of Burgmair, Hans Scheufelein, and others ; crimson morocco extra, gilt edges, with the Seillière arms on the sides MDXLVIII* (1548) 15 15 0

This rare book bears no name of place or printer, but it was issued by Stainer at Augsburg,—probably his last book. He died in 1548. Some of the cuts bear Schenfelin's mark, others are by a different hand, and a good many are borrowed from the Tewrdank.

244 DOCTRINA, VITA ET PASSIO IESV Christi, Iuxta Noui Testamenti fidem & ordinem, artificiosissime effigiata. LEBE, LEBEN, vnrd Sterben Iesu Christi . . Francoforti, Apud Christianum Egenolphum. *Colophon :* Getruckt zu Franckenfurt, am Meyn, Bei Christian Egenolff. M.D.L.

Small 4to. 73 *fine large woodcuts from the designs of Scheufelin whose monogram is given on the title and also on most of the cuts ; fine and very large copy in purple morocco extra, gilt edges* *Frankfurt*, 1550 18 0 0

COLLATION : 40 leaves, with signatures A-K in fours, of which the last leaf is blank.

——— **Virg. Solis.**

245 OVID. *Title:* IOHAN . POSTHII Germershemii Tetrasticha in Ovidii Metamor. Lib. xv. quibus accesserunt Vergilij Solis figuræ . . Schöne Figuren, ausz dem fürtrefflichen Poeten Ovidio . . M.D.LXIII. *Colophon :* Impressvm Francofvrti, apud Georgium Coruinum, Sigismundum Feyerabent, & hæredes VVygandi Galli . . 1563. 12mo. *with* 178 *pretty woodcuts from the designs of Virgil Solis, with Latin verses above and German verses below each illustration ; fine copy in brown morocco extra, gilt edges* 1563 6 0 0

246 PASSIONAL . Inn Welchem mit sonderm fleisz in schöne Figuren zusämen gebracht sein die fürnembste historien vñ geschicht des lebens, leidens, sterbens, vnd aufferstehung vnsers herrn Jesu Christi . . Anno M.D.LXXII. . *Colophon:* Getruckt zu München, bey Adam Berg. Anno M.D.LXXII. Small 4to. *with* 41 *full-page woodcuts, of which thirty-three bear the mark of Virgil Solis, four the mark of Johann Nell, and four are unmarked ; red morocco extra, gilt edges* *Munich*, 1572 4 10 0

The rarity of this book is well shown by a remark in the Monogrammisten (IV. p. 757)—" Illustrations from the Passion after designs of Virgil Solis. They belong to a work of which the title is unknown to us ; which we find in single leaves in the Munich collection."

247 REUSNER. EMBLEMATA NICOLAI REUSNERI I.C. partim Ethica et Physica : partim vero Historica & Hieroglyphica . . ex recensione Ieremiæ Reusneri Leorini . Francoforti . 1581. *Colophon:* Impressvm . . per Ioannem Feyerabendt, Impensis Sigismundi Feyerabendij . M.D.LXXXI.

Small 4to. 161 *pretty woodcuts chiefly from the designs of Virgil Solis, but some of them bearing the monogram of Jost Amman ; red morocco extra, gilt edges, by Kalthoeber, with his ticket* *Frankfort*, 1581 12 12 0

——— **Tobias Stimmer:**

248 NEUE KÜNSTLICHE FIGUREN Biblischer Historien grüntlich von Tobia Stimmer gerissen : Vnd . . mit artigen Reimen begriffen durch J. F. G. M. ["Johan Fischart genant Menzer"] Zu Basel bei Thoma Gwarin. Anno. M.D.LXXVI. *Here the monogram of T. S.* Small 4to. *with* 170 *fine and delicate woodcuts, every page enclosed within figured borders ; interleaved with blank paper, and bound in purple morocco super-extra, gilt edges* *Basel*, 1576 12 12 0

Stimmer was the designer. His monogram appears upon only one of the cuts (Joseph welcoming his Brethren) and it is upon the same design that the monogram of the block-cutter is found. It resembles BV, but is more probably BJ, and is accounted for by the allusion in the dedication, to Fischart's father-in-law, Bernhard Jobin, who had helped to cut the figures.

Fischart dates his preface from Strassburg, and mentions incidentally that he had been in England a few years before, and had seen halls full of noble paintings by great masters in the " Schloss zu Londen."

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£ s. d.

GERMAN: Vogtherr.

249 (VOGTHERR) LUIRE ARTIFICIEUX, et tresprouffitable pour Pointres, tailleurs des images, et Dantiques, Orfeubres, et plusieurs aultres gens ingenieuses. Nouuellement imprimes. Lan 1540. (*Here a small figure of Fortuna.*) On les vend en Anuers en la rue de Chambre à lenseigne du Soleil Dor par Jehan Richard. Small 4to. *with the same woodcuts as in the Strassburg edition, but differently arranged; fine copy in olive morocco extra, gilt edges, from the Didot library* *Anvers*, 1540 45 0 0

28 leaves, with signatures A-G in fours. There is no preface; the series of woodcuts begins on the back of the title.

This edition is much rarer than the original.

ITALIAN:

250 DANTE. LA COMMEDIA, COL COMENTO DI C. LANDINO, sm. folio, *woodcuts, dark red morocco covered with blind tooling, inner borders of gold, gilt edges*, FINE COPY *in Venezia per M. Benali et Matthio di Parma*, 1491 25 0 0

*** RARE. The Ashburnham copy sold this year for £39.

251 SAVONAROLA. ¶ La expositione del pater noster Compo | sta per frate Girolamo da ferrara. *Under this a beautiful woodcut of Christ in the garden, his disciples sleeping. Fol. 2a*: ¶ Prohemio sopra la expositione . . *Fol. 24b, line* 25: rito. | FINIS.

Small 4to. 24 *leaves*, 34 *lines to the page, with signatures* a, b, c, *in eights; fine copy in brown morocco* *S. n.* (*Florence, about* 1495) 7 10 0

252 BERGOMENSIS. *Fol.* 1 *title*: De | plurimis | claris sceletis q3 | Mulieribus. Opus | prope diuinu3 | nouissime | conge | stum | *On the reverse a large woodcut design and border bearing the date* MCCCCLXXXXIII. *Fol.* 2*a*: Prologus | ¶ Fratris Iacobi philippi Bergomēsis ordīs Heremita⁊ diui Augustini ad | sacratissimā Beatrice3 Aragoniā, Vngaro⁊ ⁊ Boemo⁊ Reginā in librum de | claris sceletisq3 (*sic as on title*) Mulieribus nouissime ɔgestum. | . . *Fol.* 176*a*: . . Ferrarie īpressu3. | Opera ⁊ īpensa Magistri Laurentij de rubeis de Valentia tertio kal'. maias. | anno salutis nre. M.cccclxxxvij . .

Small folio, 176 *leaves printed in Gothic letters*, 45 *lines to the page with foliation and quire-signatures; numerous woodcuts designed by Ferrarese artists, including three pretty borders; the lower margin of the title mended; red morocco extra, gilt edges* *Ferrara*, 1497 48 0 0

This is one of the more important of the books illustrated with woodcuts which were produced in Italy in the fifteenth century.—The signatures are A 4 leaves; a-e in eights; f 6 leaves; g-p in eights; q-x in six and eight alternately; y and z 6 each. The foliation begins on the seventh leaf which is marked FO. III, and is continued to the end, the last leaf being marked erroneously CLXX.

253 BIBLIA cum tabula nuper impressa . . Small 4to. *Gothic Letter, printed in double columns, with about* 75 *beautiful woodcuts, some of them signed* "b", *and numerous fine ornamental initials; vellum, clean copy* *Venet. S. Bevilaqua, with device*, 1498 14 0 0

☞ These woodcuts are from the identical blocks used six years before in the Mallermi Bible.

254 [HORTUS SANITATIS.] Tractatus de Animalibus [Quadrupedibus etc.; de Avibus, Piscibus, et Lapidibus] Tractatus de Urinis. Et liber Galieni: De facile acquisbilibus. *Colophon at end of De Lapidibus:* Impressum Venetijs per Bernardinum Benalium. 2 parts in 1 vol. small folio, 525 *woodcuts; crimson morocco extra, gilt edges* *Venice* (*about* 1500) 10 0 0

This is the second half or more of a nearly unknown edition of the Hortus. Most of the woodcuts have a Germanic aspect, but many of them look like copies by an Italian hand of German originals, There is one illustration, however, preceding the *De Urinis*, which is a splendid example of Venetian work. Within an arabesque border, white on black, there is a large and fine design (full-page size) of a consultation of doctors to whom young students are carrying the vases for examination. There are seven figures altogether. These figures are washed lightly with colour but not so as to lose any of the lines of the engraving.

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ITALIAN, *continued :—* £ s. d.

255 OVID'S METAMORPHOSES . Habebis candide lector .P. Ouidii Nasonis Metamorphosin castigatissimam, cum Raphaelis Regii commentariis . . .

Sm. folio, *printed in Roman letter, with* 60 *beautiful woodcuts in outline, sixteen bearing the initials* ia, *and a few marked* N.; *bd.*

Parmæ expensis & labore Francisci Mazalis . . M.D.V. . (1505) 20 0 0

" This edition is very rare, and one of the most beautiful works of the Lombardo-Venetian school." Nagler (*Englished*). The same woodcuts (or, as Nagler and Fisher will have it, designs cut in relief on metal) appeared in the earlier edition of 1497 at Venice, but that edition is only to be had at an enormous cost.

Nagler and Ottley held that Benedetto Montagna was the designer.

256 LUCAS DE BORGO. Diuina | proportione | Opera a tutti glingegni perspi | caci e curiosi necessaria Que cia | scun studioso di Philosophia: | Prospectiua Pictura Sculptu | ra: Architectura: Musica: e | altre Mathematice: | sua/ | uissima: sottile: e ad/ | mirabile doctrina | consequira: e de | lectarassi: cō va | rie questione | de secretissi | ma scien- | tia. | M. Antonio Capella eruditiss. recensente: | A. Paganus Paganinus Characteri | bus elegantissimis accuratissi | me imprimebat. *On the reverse of this title, some verses, Latin and Italian. Fol.* 2 *contains the dedication and an epistle. Fol.* 3 *gives a list in three columns* (*Latin, Greek, and Romanised Greek*) *of the names of the geometrical figures. Fol.* 4, 5, 6 *contain the Table. Fol.* 7*a* (*numbered* 1, *with signature* b) *is the first page of the text. Fol.* 39 (*numbered* 33) *bears on the reverse:* . . Venetiis Impressum per probum virum Paganinum de paganinis | de Briscia . . | . . | . . | . . M.D.IX . . | . . *Fol.* 40 *blank. Fol.* 41 (*numbered* 1): ¶ Libellus in tres partiales tractatus diuisus qnq3 corpo4 regu- | larium . . *Fol.* 66*a* (*numbered* 27): . . Venetiis Impressum per probum virum Paganinum de paganinis de | Brixia . . | . . | . . | . . M.D.VIIII . . | . . *Fol.* 67*a*: Diuina Proportio, *this intitulation standing above a large woodcut of a human head. Foll.* 68-90 *contain a large mathematically figured Alphabet of* A—O, O—Y. *Foll.* 91-92 *contain architectural details with letterpress. Fol.* 93, *a woodcut portico with the inscription;* HIEROSOLIMIS | PORTA TEMPLI DOMINI DICTA SPECIOSA. *On the piers of the columns:* MA. *and* LV. (*probably* manu Leonardi Vincii). *Foll.* 94-152 (*numbered* I—LXI, *which should be* LIX) *contain the geometrical figures referred to in the list on fol.* 3. *Fol.* 153 *contains the* ARBOR PROPORTIO ET PROPORTIONALITAS *printed in red and black. Fol.* 154 *blank.* Sm. folio, *numerous woodcut designs all drawn by Lionardo da Vinci; hf. bd. a good copy* *Venet.* 1509 10 10 0

The Ashburnham copy fetched £20. 10*s*.—The illustrations are, as described by the author in his dedication, "schemata Vincii nostri Leonardi manibus scalpta." The descriptions by Brunet and the Duc de Rivoli are both unsatisfactory for collation. The signatures are A 6, B-D in eights, E 10, a-b in eights, c 10. The succeeding 88 leaves have no signatures.

257 BIBLIA PAUPERUM BLOCK BOOK. OPERA NOUA CONTEMPLATIUA p | ogni fidel christiano laquale tra | tta de le figure del testamento | vecchio: le quale figure sonno veri | ficate nel testamento nuouo: con le | sue expositione: Et con el detto | de li propheti sopra esse figure: | . . . . Cosa belissima da ītēdere achi se dilectano de la sacra scrittura: Nouamente stampata. Sm. 8vo. (12mo.), **a block book,** *in Gothic Letter entirely impressed from wood blocks, with* 121 *cuts by* GIOVANNI ANDREA VAVASSORE, *from designs by Albert Dürer, Bellini, Carpaccio, Squarcione and Mantegna; red morocco super extra, gilt edges*

Opera di Giouāniandrea Vauassore detto Vadagnino: Stampata nouamēte nella inclita citta di Vinegia Laus Deo. [*circa* 1510] 40 0 0

Contains: A to H, in eights, the second last leaf having on the reverse a woodcut of the Virgin and Child, and the last leaf being wholly blank.

The excessive rarity of a complete copy of the OPERA NOVA, the sole Block-Book in Italian known, has led bibliographers into some confusion in their descriptions of the volume. The fact is that there were about three distinct issues. This is the so-called second issue, on which some Roman letters are found on two of the pages.

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ITALIAN, *continued :—* £ s. d.

258 CRESCENTIUS. *Title:* PIERO CRESCIENTIO DE AGRICVLTVRA VVLGARE. *Colophon:* Impressum Venetiis . . M.D.XI. Sm. 4to. 36 *woodcuts, all but one of them in graceful outline designs; in modern boards, from William Morris's library* *Venet.* 1511 6 6 0

259 PRONOSTICATIONE. *Title:* Pronosticatione in uulgare rara & piu non udita . . . Et durera piu anni: cioe insino a lanno. M.CCCCC.LXVII. *This intitulation in ten lines above a woodcut of* y h s *on a black ground. Fol.* 32*a*: Impressa in Venetia nel anno. M. CCCCC. XI. adi. xx. Octobrio cauada da unaltra stampada in Modena per maestro Pietro francioso nel anno. M. cccc. lxxxxii. adi. xiiii. de Aprile. Sm. 4to. *with* 45 *remarkable woodcuts; very fine copy in crimson morocco extra, gilt copy, from the Ashburnham library* *Venice,* 1511 24 0 0

The text is derived from that of the German Lichtenberger, but the woodcuts are Venetian and of good quality. Even the inferior later editions are costly, but this early one combines rarity and artistic value in its designs.

260 PLAUTUS. *Title:* M. Plauti linguae latinae Principis comoediae . XX. . . cōmentationibus ornantur . . *Colophon on last page:* Impressum Venetiis per Lazarum soardum . . M.D. XI.

Small folio, *title within an elegant woodcut border, a beautiful full-page woodcut of a theatrical performance on the tenth leaf, and numerous small woodcuts of scenes from the plays scattered throughout the text; very fine copy in red morocco, gilt edges* *Venet.* 1511 14 0 0

A very handsome volume in the best possible condition.

261 PETRARCA. Opera del preclarissimo Poeta misser Francescho Petrarcha con el cōmento de misser Bernardo Lycinio . . Sm. folio, 6 *full-page woodcuts with borders, delicate and graceful in style; a few leaves slightly wormed; citron morocco extra, gilt edges (by Derome?)* *Venetia p Augustino de Zāni de portese . . M.D.XV . .* (1515) 7 10 0

These elegant woodcuts are copied from the famous set of metal-engravings which appeared about 1490 in Florence.

262 JOACHIM. Abbas Joachim magnus propheta . . . Expositio magni pphete Joachim . . sm. 4to. *printed in* Gothic letter, *with numerous fine woodcuts some of which bear the signature* .M.; *bds.* *Venetiis per Laçar' de Soardis,* 1516 4 10 0

263 LA RAPPRESENTATIONE | DI SANTA CICILIA VERGINE, | ET MARTIRE. | *Nuouamente ristampata.* Sm. 4to. 12 *leaves, some lines of text on the bottom of the third leaf torn away, but the woodcuts of that leaf uninjured; with* 18 *beautiful Florentine woodcuts, from blocks which were cut about* 1495; *bds.* *S. n.* (*Florence or Siena, about* 1550) 16 0 0

This is an edition of exceptional value and beauty. Not one of the seventeen blocks had been lost, so as to necessitate the production of a copy, and the impressions are all fairly good, and in some cases excellent.

The book is formed of a single sheet of 12 leaves, with the signature A. The real number of blocks is 14, but two of them appear twice, and one three times; by which the total number of impressions is made eighteen.

264 AESOPI FABULE cum Interpretatione. Vulgari: ꝛ figuris acri cura emendate. Anno. M.D.LIIII. *Colophon:* Stampato in Milano per Francesco Bernardino da Valle che sta in stra Sola Nel Anno del Signore. M.D.LIIII. Sm. 4to. 66 *woodcuts of excellent design; green morocco extra, gilt edges, with the Yemeniz book-label* *Milano,* 1554 4 4 0

265 VECELLIO (C.) De gli habiti antichi, et moderni di Diuerse Parti del Mondo libri due, fatti da Cesare Vecellio, & con Discorsi da Lui dichiarati. *In Venetia,* M. D. XC. *presso Damian Zenaro.* In-8; *veau fauve, fil., tr. dor.* 1590 25 0 0

Édition originale, avec entourages et 420 figures. Elle est fort rare.
Bel exemplaire, de la collection Yemeniz.

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£ s. d.

FRENCH:

266 JACOBUS DA CESSOLIS, *Game of Chess.* *Fol.* 1*a*: Le Ieu des eschez |

| Nouuelle- |
moralise | ment impri- |
me a paris

On the reverse a number of woodcuts in compartments, the central one representing a King and Queen playing at Chess. *Fol.* 2*a*, *column* 1: ❦ Prologue Du ieu Des eschez | ❦ Treshaulte puissante et exe- | lente ma treshōnoree dame pour | ce que . . *Fol.* 5*a*, *headline:* Esches Fueillet .i. *Column* 1: ENtre to⁹ les mau | uais signes q pe- | uent estre . . *Fol.* 63*b*: . . Sensuyt vng liure qui conso- | ne fort a la matiere precedente | Dudict Ien Des eschez. Atous | Nobles: princes: cheualliers et | gens De tous estatz. *Fol.* 86*a*: . . Cy fine le liure De lordre De | cheualerie. | . . *On the reverse a large woodcut of the Trinity.* *Fol.* 64*a*, *column* 1, *begins the story of Melibé and Prudence with the words:* v Ng iouuenceau | appelle mellibre | puissant, et riche | eut vne fēme ap- | pellee, prudence et De . . *Fol.* 106*b*, *column* 2: . . Cy finist le liure des eschez | et lordre De cheualerie transla- | te de latin en Francoys imprime | nouuellement a Paris et fut a- | cheue. Le vendredy .vi. iour De | septembre. Lan. M. v. c. z. iiii. | Pour anthoine verart Libraire | iure en Luniuersite De Paris, demourāt a paris a limaige saīct | iehan leuuāgeliste devant la rue | neufue nostre dame. Ou au pre | mier pilie Du palais ou lon chā-te la messe Des presidens.

Sm. folio, *Gothic letters*, 106 *leaves*, *double columns*, 34 *lines to the column; with woodcuts; quire-signatures* a-s *of which the first is in four leaves, and all the rest in sixes: fine copy in red morocco extra, by Trautz-Bauzonnet, from the Didot collection* *Paris*, 1504 150 0 0

RARE FIRST EDITION. The book is foliated i—C.ii, not including the four preliminary leaves.—Brunet describes the book as having three preliminary leaves, and as having the last leaf numbered in error lxxxxii. Here we have *four* preliminary leaves and correct numeration.

267 VIATOR. *Fol.* 1*a*, *title:* + DE. ARTIFICIALI. ꝑSPECTIVA. | (*Here a woodcut of concentric circles to represent distance as seen through a tunnel.*) VIATOR + | Al. *Fol.* 2*a*: De perspectiua positiua : Cōpendiū. | A Fundamentis edificatum . . *Fol.* 42*a*: . . IMpressum Tulli | Anno catholice ve- | ritatis. Quīgētesimo quīto supra | Milesimū : Ad nonū Calendas | Iulias. Solerti opera petri iacobi | pbrī, Incole pagi Sancti Nicolai. *This colophon is printed by the side of the printer's mark, a woodcut in which a cross (with nails) rises from a wounded heart, on the left*

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FRENCH, *continued:—* £ s. d.

of the cross some notes of music, on the right the words Fides | Ficit. *Fol.* 43*a*: LEuure deuant mis parfait, et veu par aucuns: leur a semble estre reqs | le transcrire et interpreter en vulgar . . *Fol.* 46*a*: HAbes optime lector: . . *last line:* pas ronde. Section est ou vne ligne trespasse lautre. | [Deo Gratias.]

Sm. folio, 46 *leaves, printed in long lines in large Gothic letters,* 37 *leaves out of the* 46 *containing woodcuts impressed on the obverse only; the last leaf inlaid, by reason of which the final words* Deo Gratias *are missing; with signatures* A-D *in eights,* E *in ten, and four leaves not marked; green morocco extra, from the Didot collection*

Toul, 1505 105 0 0

THE FIRST BOOK PRINTED AT TOUL; being likewise the first edition of the first scientific treatise on Perspective. Only some four or five perfect copies are known to be extant. The woodcuts in outline have historical as well as artistic value, as they represent architectural monuments of their time. The author was Jean Pelerin, called Viator.

Brunet's account of the signatures is wrong. E is the only quire which has ten leaves, not C as he gives it; although there is a note in his handwriting inserted here showing that he had seen this copy when it was in the possession of Leon de Laborde.

268 FLORIMONT. Hystoire & ancienne || Cronicque de lexcellent roy Florimot filz du noble Ma||taquas duc Dalbanie . . . sm. 4to. *woodcuts, very fine copy in maroon morocco extra, gilt edges, from the De Bure, Morel de Vindé, Yemeniz, and Didot collections*

Jehan longis . . . . Lan mil cinq cens vingt huyt (1528) 50 0 0

FIRST EDITION, EXCESSIVELY RARE, of a romance which is very seldom seen in any edition. It was composed in rhyme by Aimé de Varennes in the latter part of the twelfth century, and was put in prose toward the end of the fifteenth century. Paulin Paris considered Aimé to have been a Greek naturalized in or about Lyons, but there is nothing in the book inconsistent with the probability that he was a Frenchman who had spent several years in the East, and returned after the fall of Jerusalem in 1187.

This copy fetched at the Yemeniz sale 1500 francs.

269 LA GRAND NEF DES FOLZ. LA GRĀD NEF DES folz du monde . . 1530 Francoys Ivste . . *Colophon:* Cy finist la nef des folz du monde . . de nouuel translatee de latin en francoys et imprimee a Lyon sur le Rosne par Francoys Juste Imprimeur. Le dernier Jour du moys de Juing . Lan . M.CCCCC.xxix . .

Sm. 4to. gothic letter, *with* 119 *woodcuts from the same blocks as were used in the edition printed by Balsarin in* 1498; *old French red morocco, gilt edges* (*Padeloup*) *Lyon,* 1529-30 15 15 0

The text is not the same as that of the 1498 book. The verses and the running commentary are omitted; and the prose translation of the Latin text is wholly different from that of Jean Drouyn.

270 HOMER. LES DIX PREMIERS LIVRES DE L'ILIADE D'HOMERE, PRINCE DE POETES: Traduictz en vers Francois, par M. Hugues Salel . . On les vent à Paris . . en la boutique de Vincent Sertenas, 1545. *Colophon:* Imprime a Paris par Iehan Loys M.D.XLV.

Sm. folio, *handsomely printed in fine Roman characters, with* 11 *beautiful woodcuts, nine of them within exquisite Renaissance borders; very fine copy in crimson morocco extra, gilt edges, with the Seillière arms on the sides* *Paris,* 1545 28 0 0

First edition of Salel's Homer, a translation into French, the earliest in that language made from the Greek. It has a considerable interest for the history of French literature, although it is a poor and spiritless version. In the epilogue, Salel complains

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FRENCH, *continued:—* £ s. d.

that a Lyonnese pirate had already printed the first two books unwarrantably, and thus compelled him in self-protection to publish the ten that he had finished. This fact will help to correct Brunet's erroneous statements on the subject. The woodcuts are extremely beautiful in design and execution, and have been ascribed to JEAN COUSIN.

271 ALCIATUS. LOS EMBLEMAS DE ALCIATO Traducidos en rhimas Españolas. Añadidos de figuras . . *Colophon:* Fin de los Emblemas de Alciato traducidos . . por Bernardino Daza . . 1549 . .

Sm. folio, *over* 200 *fine woodcuts and borders; some of the marginal notes slightly cropped; brown morocco, by Bedford* *En Lyon*, 1549 5 0 0

The initials PV which appear upon some of the borders (and out of which an artist named Pierre Vingle has been evolved by the force of imagination) represent probably not the designer of the cuts but the block-cutter of the borders only.

272 BELON (Pierre) L'HISTOIRE NATURELLE DES ESTRANGES POISSONS MARINS . . A Paris . . 1551. Sm. 4to. *with fine woodcuts; red morocco extra, gilt edges* 1551 18 0 0

Bound by Padeloup with a large and splendid border inside, from a roulette which had been made by Padeloup for his big work.

Formerly in the Beckford collection.

273 BELON (Pierre). PORTRAITS D'OYSEAVX, Animavx, Serpens, Herbes, Arbres, Hommes et femmes, d'Arabie & Egypte, obseruez par P. Belon du Mans . . Sm. 4to. 220 *pretty woodcuts, and two large folding tableaux of Mount Sinai and Mount Athos; fine and perfect copy in old red morocco* *Paris, Guillaume Cauellat*, 1557 18 18 0

The so-called Map of Mount Athos is a map of Lemnos and other islands, with the coasts of Asia Minor, of Rumelia as far as Constantinople, and of Macedonia. It is nearly always wanting in copies of the work.

274 POLIPHILO. HYPNEROTOMACHIE, OV DISCOURS DU SONGE DE POLIPHILE, Deduisant comme Amour le combat a l'occasion de Polia . . Nouuellement traduict de langage Italien en Francois . . A Paris Pour Iaques Keruer aux deux Cochetz, Rue S. Iaques. M.D.LIIII. *Colophon on folio* 157 (*which is the* 163*rd leaf of the book*): Imprime povr Iaqves Kerver Marçhant libraire iuré en l'vniuersité de Paris, par Marin Massellin Le XXII. iour de Decembre, L'an M.D.LIII. *Fol.* 158 (164) *contains the large woodcut mark of Kerver: a Unicorn supporting a shield with his monogram,* underneath it "Dilectvs qvemadmodvm filivs Vnicornivm. Psalmo XXVIII."

Sm. folio, 186 *exquisite woodcuts; fine copy in the original vellum wrapper* *Paris*, 1553-54 22 10 0

Translated by Jacques Gohory, corrected by Jean Martin, and illustrated by Jean Cousin with 186 beautiful woodcut designs which are free imitations of those in the Italian edition of 1499. Didot described them as being "plus gracieuses, plus souples, et marquées fortement du style Français de la Renaissance. Le paysage, l'architecture, décèlent un art plus avancé, en même temps qu'un peintre savant dans l'architecture et la perspective."

The French artist treated his original with much freedom. For instance, in the design of the "Cygne amoureusement accollé d'une Nymphe," he has wantonly uncovered what the Italian designer took care to conceal (in obedience to the text "couvrait de ses aelles ce qu'elle avoit de nu").

275 FIGVRE DEL VECCHIO TESTAMENTO, con versi Toscani, per Damian Maraffi . . In Lione, per Giovanni di Tovrnes M.D.LIIII. 222 *pretty woodcuts from the designs of Bernard Salomon.* FIGVRE DEL NVOVO TESTAMENTO. Illustrati da versi vulgari Italiani [da Maraffi] . . Giovanni di Tovrnes M.D.LIIII. 95 *woodcuts by Petit Bernard.* 2 vols. in 1, sm. 8vo. *large and beautiful copy in red morocco extra, gilt edges* 1554 12 12 0

This complete original set of the Bible Prints of Le Petit Bernard is excessively rare. It was the first edition of the whole; as the issues of 1553 contained only 199 Old Testament cuts, and those of the New Testament appeared here for the first time.

276 SYMEONI (Gabriello) LA VITA ET METAMORFOSEO D'OVIDIO, figurato & abbreuiato in forma d'Epigrammi . . Con altre Stanze . . A Lione per Giouanni di Tornes . . 1559. Smallest 8vo. (12mo.) 190 *pretty woodcuts, with* 188 *elegant borders, besides a few further woodcuts in the supplementary matter; morocco extra, gilt edges* 1559 6 0 0

The woodcuts are unsigned; but Didot describes the book emphatically as "le chef d'œuvre du Petit Bernard." The book has been issued in 1557, but this was the first complete edition.

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£ s. d.

277 **GRAND KALENDRIER** et Compost des Bergers, composé par le Berger de la grand Montaigne . . . Smallest folio (roy. 8vo.), *numerous spirited large and small woodcuts representing the occupations of the months, scriptural subjects, &c.* AND INCLUDING THE REMARKABLE SERIES ILLUSTRATING THE TORTURES OF HELL, *fine large copy, in red morocco extra, marbled gilt edges, by Trautz-Bauzonnet*, VERY RARE
Paris, N. Bonfons, n. d. (15—) 7 7 0

278 **POLIPHILO.** LE TABLEAV DES RICHES INVENTIONS couuertes du voile des feintes Amoureuses, qui sont representees dans le Songe de Poliphile Des voilees des ombres du Songe & subtilement exposees Par Beroalde. A . Paris . . 1600 .
Sm. folio, *with the same woodcuts as in the* 1561 *edition, and a beautiful copperplate title; green morocco extra, by Duru* 1600 10 0 0
Beroalde de Verville made some alterations at beginning and end which give his book the appearance of a new translation; but the body of the text is identical with that of Gohory.

JOH. ELIAS RIDINGER'S SPORTING WORKS

An unusually extensive collection of this master's engraved works, comprising a portrait of the artist and 527 plates of Sporting Subjects, showing the methods of Hunting the Deer and other Wild Animals of Europe, Wolves, Bears, Wild Boars, etc.; the Trapping of Animals; Fights of Animals; and various series of portraits of Typical or unusual specimens of Deer, Horses, Elephants, and smaller animals; a fine set of plates illustrating the Riding School; another illustrating the Creation; another of Portraits of Celebrities of Europe:

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Ridinger stands quite alone and unrivalled as a genius in depicting Animal Life and Sport in German forests as they existed in the middle of the 18th century. As an animal portrait painter no artist has excelled him either in touch or fidelity.

This collection seems to have been made about 1758, as the lacunæ exist chiefly among the plates issued subsequent to that date.

The references below are to "Thienemann's Leben und Wirken von J. E. Ridinger," Leipzig, 1856.

CONTENTS:

IN 1 VOL. ATLAS FOLIO

Neue Reit Schul vorstellend einen vollkommenen Reuter in allen Lectionen . . . *Augspurg*, 1734, engraved title and 17 plates of Horsemanship and haute école T. 628-645

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Grundliche Beschreibung und Vorstellung **der wilden Thiere** nach ihrer Natur Geschlecht, Alter und Spuhr (17 . .-38), 8 large plates with two leaves of text (? engraved) T. 186-194

Die Par Force Jagd eines Hirschen und wie er erlegt wird . . . T. 67

Wie das Wild-Schwein gehaezt und ihm der Fang gegeben wird . . . 2 very large plates, extremely fine impressions T. 68

These are the largest and also the

Die vier Jahreszeiten der Hunde, 4 large plates of the Seasons T. 105-108

Bound up in the volume is also a series of four scenes of a Military Expedition by J. J. Kleinschmidt, after G. P. Rugendas, published by J. E. Ridinger.

IN 2 VOLS. IMPL. FOLIO

Abbildung der Jagtbaren Thiere mit derselben angefügten Fährten und Spuhren . . . *Augspurg*, 1740, printed title, leaf of printed text, and 23 plates of Animals with their Spoor T. 162-185

Die von verschidenen Arthen der Hunden behsezte Jagtbare Thiere . . . 1761, engraved title and 21 plates of the Hunting of Animals by dogs T. 139-160

Wan der Edle Hirsch verendet . . .

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Der Hase wird behützt . . . a pair

Ridinger (Joh. Elias), *continued:—*

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Two plates of Birds being caught by (a) a Dog (b) a Wild Cat T. 344-345

Verschiedene Voegel mit allerlei biblischen Spruechen, 1749, 4 plates of Groups of Birds T. 759-762

Raubvögel und Eulen, 4 plates of Groups of Owls and Birds of Prey T. 755-758

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Kämpfe reissender Thiere, 4 plates (1st series) of carnivorous animals seizing their prey, rare T. 716-719

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Genaue und richtige Vorstellung der wundersamsten Hirschen sowohl als anderer besondlicher Thiere (1740-56), plates 1-74 of this grand series of Typical Animals and remarkable specimens T. 243-316

This series was continued until in 1768, 100 plates had been issued. The later plates are however never seen in conjunction with fine impressions of the earlier plates.

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Nach der Natur entworffene Vorstellungen Wie alles Hoch u: Niedere Wild, samt dem Feder Wildpraeth auf verschidene Weise mit Vernunfft List u. Gewalt libendig oder tod gefange wird, 24 plates (of 30) of various means of trapping and luring wild animals, etc. T. 69-73, 76-82, 84-88, 90, 92, 94, 95-98

Wie die Hirsche und das Wild nach Französischer Art angesprochen werden, etc., 2 *plates* T. 236, 237

Wie der Hirsch durch zeuchtes Wasser mit parforce Hunden forciret wird

Wie die Sauen . . . forcirt werden, 2 *plates* T. 65-66

In 1 Vol. Large Folio

Lehrreiche Fabeln aus dem Reiche der Thiere, 1744, large folio, title in red and black and title (in black) in Latin and French, 2 leaves, preliminary matter 4 leaves, descriptive text 8 leaves, and plates 1-16 T. 765-780

Four more plates were issued after Ridinger's death of which Thienemann writes "sie sind zwar auch von J. E. Ridinger erfunden und gezeichnet, aber erst nach seinem Tode von M. E. Ridinger gestochen und haben weniger Kunstwerth. . . "

Entwurf Einiger Thiere, wie solche nache ihren unter schiedenen Arten, Actionen und Leidenschaften, nach dem Leben gezeichnet, samt beygezugten Anmerkungen . . . 1738-55

— 7 parts in 1 vol., folio, 126 *plates; old calf* T. 391-516

Collation. *Part I:* letterpress title; description of the plates, 1 *l.*; plates 1-18. *Part II:* letterpress title; description of the plates, 1 *l.*; plates 19-38. *Part III:* letterpress title and description of the plates, 2 *ll.*; plates 39-56. *Part IV:* letterpress title; description of the plates, 1 *l.*; plates 57-72. *Part V:* letterpress title; description of the plates, 1 *l.*; plates 73-90. *Part VI:* letterpress title and description of the plates, 3 *ll.*; plates 1-22. *Vart VII:* letterpress title and description of the plates, 2 *ll.*; plates 23-26.

The first 90 plates contain figures of dogs, lions, tigers, buffaloes, bears, deer, boars, wolves, foxes, etc.; the remaining 36, of horses, mules, and donkeys.

Abstract.—It will thus be seen that the set consists of plates 1-832 of Thienemann with the following exceptions:—Nos. 1-12, 74, 75, 83, 89, 91, 93, 113, 161, 242, 317-343, 346-390, 517-536, 541-561, 566-7, 571, 576, 580, 590, 598-627, 646-713, 720-754, 763-4, 781-806.

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The following alphabetical list indicates the English Counties which are represented in the volume. In addition, there are five Regiments belonging essentially to Ireland, eight to Scotland, and three to Wales. Reference is made to the Ceylon Regiment, the Light Horse Volunteers, and a New Brunswick Corps, as well as to three Regiments of Foot Guards, and various Cavalry Regiments. Some pages are also devoted to the Navy.

Buckinghamshire	Kent (2)	Oxfordshire (2)
Cheshire	Lancashire (9)	Shropshire (2)
Derbyshire	Leicestershire	Somersetshire
Devonshire (2)	Lincolnshire (3)	Staffordshire
Dorsetshire (3)	London	Suffolk
Essex	Middlesex	Surrey (3)
Gloucestershire	Norfolk	Sussex (2)
Herefordshire	Northamptonshire	Warwickshire (2)
Huntingdonshire	Nottinghamshire	Yorkshire (6)

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6th	22nd	38th	54th	69th	84th
7th	24th	41st	56th	70th	85th
10th	25th	42nd	58th	73rd	87th
14th	30th	43rd	59th	74th	88th
15th	31st	45th	60th	76th	90th
17th	35th	52nd	63rd	81st	96th

The very complete index which is contained in the volume will facilitate easy reference to any of the Regiments of which mention is made.

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4. PORTRAIT OF A MAN [24]. Countess Edmond de Pourtalès, Paris
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